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DUVEENS GET GREAT RAPHAEL. (Special Cable to AMERICAN ART NEWS.)

London, Nov. 24.

The celebrated so-called "Cowper" or "Panshanger" Raphael—a "Madonna and Child," which has been for many years a chief treasure of the late Earl Cowper's collection at Panshanger, Herts., England, has been purchased by Duveen Bros. for a sum said to be more than \$500,000, and may be shipped to New York within a few days.

The Picture's History.

The picture was actually sold by Lord Desborough, the well-known sporting English nobleman, who inherited it upon the death of his aunt by marriage, Earl Cowper's widow, the Countess Cowper, last Winter. It has been described as one of the most valuable in the world and it is reported that the price paid for it is the largest ever paid for a single painting, which would mean that Duveen Bros. paid more than \$500,000, as Mr. P. A. B. Widener of Phila. gave a half million for his Rembrandt landscape, "The Mill." The National Gallery of London, to which the picture was offered a month ago, at the purchase price, as this was a condition of the sale of the work, was unable to buy it, but it is still possible that an attempt may be made to raise the purchase price in England by subscriptions. If this cannot be done, the picture will come to this country.

The picture is on a panel 2 inches thick, measures 23 by 17 inches in width and height, and is the last example of the master, with the exception of that owned by Lady Mond, which has been bequeathed to the National Gallery and Mrs. John L. Gardner's predella piece and her portrait of the Librarian of the Vatican, Inghirami, both of which will probably go to the Boston Museum on her death.

The picture is of the same period as the famous and beautiful St. Catherine of the National Gallery, and the Belle Jardiniere of the Louvre. Earl Cowper secured the painting, when he was British Envoy in Florence in 1885, with many other old Italian masters. He died in 1905, and his widow would not sell any of his pictures during her lifetime. She died last year and her pictures went to her husband's nephew, Lord Desborough.

The picture was shown in the National Loan Exhibition at the Grafton Galleries in 1910, at the Manchester Art Treasures Exhibition in 1857, and once at Burlington House. The figures are half life-size. The Virgin wearing a red tunic, cut square over the breast, and a blue mantel lined with green, is seated in the open air, holding the naked child in her left hand. He rests one foot on his mother's right hand, and places his arms around her neck. There is a church in the distance on the right, and on the left, an open land with a winding river.

HEARN BUYS AN ABBEY.

It is reported that Mr. George A. Hearn has bought the late Edwin A. Abbey's "Lear and Cordelia," which he intends to present to the Metropolitan Museum.

It will be recalled that this painting was bought for \$25,200 by Knoedler and Co. at a recent auction.

JUDGE GARY'S GAINSBORO'.

"The Market Cart," by Gainsborough, has been purchased by Judge E. H. Gary, and is now in his collection at 856 Fifth Ave.

The picture was bought last May by the Agnews at Christie's for \$100,000.

"The Market Cart" is one of Gainsborough's most famous landscapes and was formerly exhibited in the National

A VELASQUEZ (?) FOUND.

According to the N. Y. Herald a portrait, believed by the authorities to be a genuine Velasquez, has been found at Newcastle-on-Tyne, and has passed into the hands of Mr. J. S. Murray, of Selkirk, a well known Scottish collector. The portrait is of Manuel de Mours, second Marques de Castel Rodrigo, a Spanish statesman and diplomatist of Philip IV's reign, painted in

JERE. TAYLOR BY COPLEY.

Jeremiah Taylor, son of the celebrated oculist, whose portrait by John Singleton Copley is reproduced on this page, according to an extract from the Sun newspaper of April, 1822, was the son of the late Mr. Taylor, of Hatton Garden, for many years the most eminent oculist of his time, and the grandson of the celebrated Chevalier Taylor, whose superior skill in the profession was well known to all Europe. Mr. Jeremiah Taylor, as well as his only surviving brother, John, were oculists to the King, and practised in conjunction for many years in the same place, but the latter long since resigned the profession to the former.

"He was a member of the Royal College of Surgeons of London, and M. D. of the Medical College at Basle, Switzerland, was able as a surgeon and intelligent as a physician.

Natural sagacity, early instruction, attachment to that branch of surgery to which he peculiarly devoted himself, and long practice, rendered him the most skilful and experienced Oculist of his day. . . . In his private character he possessed scientific and general knowledge, extraordinary powers of conversation, always enlivened by prompt wit and humor and enriched with a store of anecdotes which he related with admirable effect. The public we may confidently say has suffered a great loss in the death of so useful a member of Society, and a numerous body of friends will cherish the memory of a pleasant and intelligent companion and a truly benevolent and valuable man.

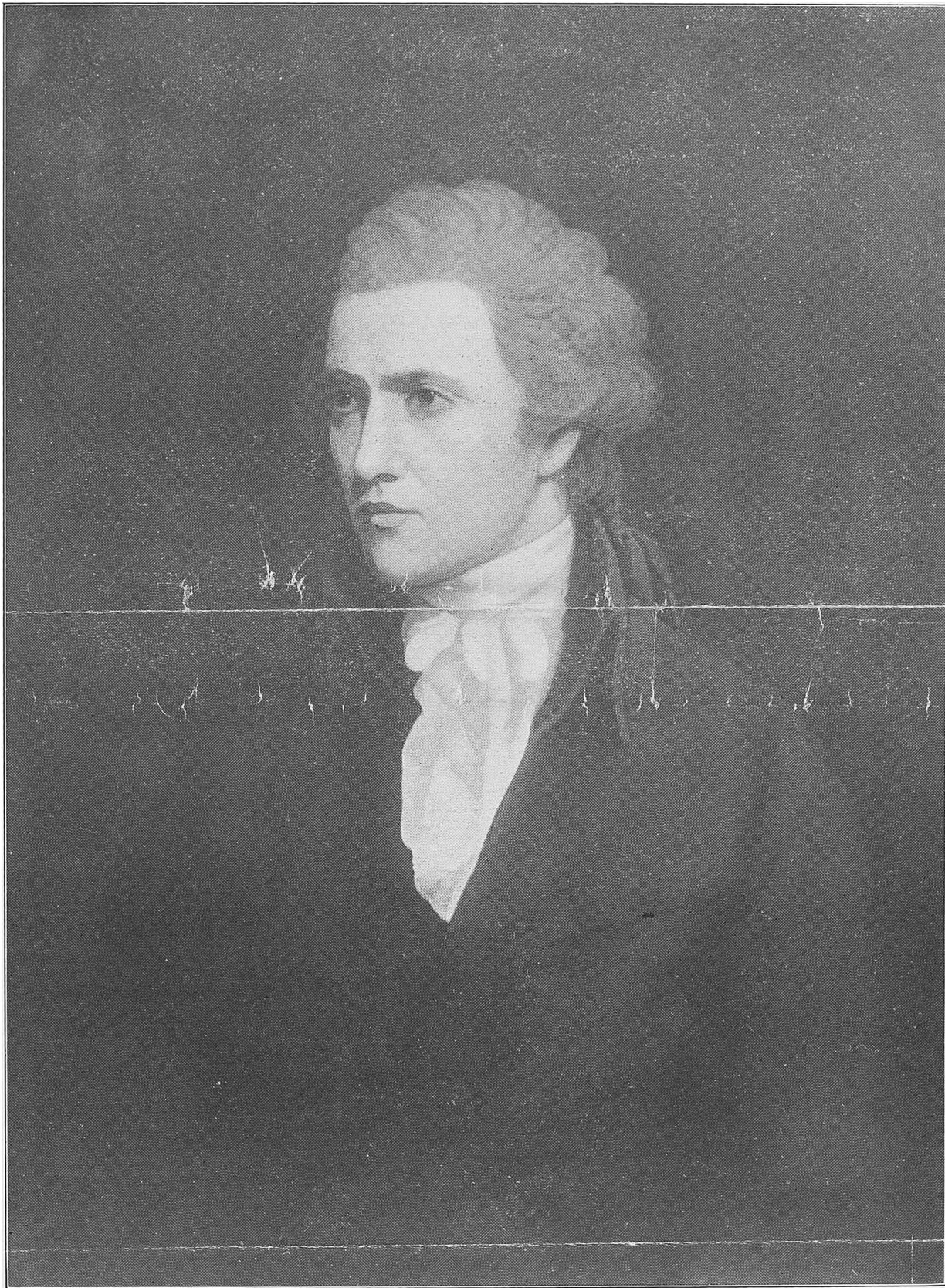
"Jeremiah Taylor was oculist to King George II and afterwards to every crowned head in Europe."

The portrait is fresh in color, freely and broadly painted, in marked contrast to the tight manner of Copley's American period, and is so strong in technique and fine in expression as to suggest Romney.

NEW OPERA HEAD.

The appointment of M. Jacques Rouché as director of the Paris Opera is a very interesting one. The present directors, MM. Messanger and Broussan, continue to hold office until the end of next year, so

M. Rouché's appointment will not take effect until the beginning of 1915. It is made, as usual, for a period of seven years. M. Rouché is a wealthy perfumery manufacturer, who has long taken an active interest in literature and the arts. He is editor and proprietor of the "Grande Revue," runs the little Théâtre des Arts, in the Boulevard des Batignolles, and is an eminently capable man.



JEREMIAH TAYLOR—SON OF THE CELEBRATED OCULIST.

By J. Singleton Copley.
At Lewis and Simmons Gallery.

Gallery. The price paid for "The Market Cart" by Judge Gary is not the highest price paid for a Gainsborough in this country, as it will be remembered that Mr. H. C. Frick, in June, 1911, bought Gainsborough's portrait of the Hon. Anna E. Duncombe from the Duveens, who had held it for \$400,000, and who, it was reported at the time, had sold it to Mr. Frick for some \$500,000.

1631. It has probably been in England a century and a half.

A REMBRANDT DISCOVERED.

Dr. Gold, a Berlin art collector, has just found that an old picture in his possession is an authentic Rembrandt. The picture, which had hitherto been ascribed to an unknown master, represents a blonde girl's head and has been identified by Dr. Bode.

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The New York art dealers are enterprising and interesting men. In the matter of paintings alone it is surprising what novel things they unearth from year to year. They have evidently an inexhaustible preserve out of which they draw masterpieces which continue to astonish even the most blasé connoisseur. They may tell you, one day, with a sigh, that "there are no more Ryders to be had," when, lo, the next day, a gem of a Ryder! Magicians, these most enterprising and interesting dealers.

An English Period Copley.

One of the rarest of the novelties of the early season is shown in Lewis & Simmons' Gallery, No. 581 Fifth Ave., an English Copley, a striking portrait of a handsome young man.

It is seldom indeed that a Copley of any sort comes into the market, but the appearance of such a work as the portrait of "Doctor Taylor the Younger" is an event. An example of Copley's later English period, apparently painted after the famous "Chatham" and "Pierson" portrait compositions, this portrait combines the freedom of the later with the solidity of the painter's earlier manner. The arrangement slightly suggests Sir Joshua's portrait of Edward Burke's son Richard, one of the handsomest of all the heads of men painted by Reynolds. The coincidence, however, takes nothing from the Copley, which is a strongly individualized work possessing the true Copley resonance of color. Its sobriety and dignity of tone have perhaps the slightest tinge of Raeburn's "licorice green" in the darks. But this peculiarity is not an acquisition from the Scotch painter, nor we find it in so early a Copley as his American portrait of Alexander McWhorter.

Altogether this Copley is a beautiful and important work, the most important example shown on the Avenue since the fine full-length of Mrs. Montague (now owned by Mrs. Harriman) was exhibited in the Blakeslee Gallery.

Another English Copley.

A large and, in many ways, a very fine Copley of the early English period, is the group of the Pelham children on view in the Louis XVII Antique Gallery at 5th Ave. and 29th St. This group is apparently a product of the 1780's, a prolific epoch of Copley's English career, to which we owe the Buckingham Palace group of the "Royal Princesses", (daughters of George III), and other celebrated canvases.

Quaint Old Zoffany.

The Ehrich Galleries are showing an interesting Johann Zoffany, a group of half-sized full-length portraits of men. Zoffany, like Copley, came into the Georgian British school from alien territory, and is remembered chiefly for his portrait compositions of Royal Academy members. He could paint, on occasion, a very spirited if academic portrait. The Ehrich group shows extreme care in manipulation and possesses a rich general tone.

An Early Monticelli.

The Cother Company, opening new galleries with Georgian British portraits, now display some fine Barbizon and other French paintings. An early Monticelli, notable for a pattern very like Corot, and color very unlike, is good company for an exquisite Daubigny, small in scale, but very large in expression, perfect in its treatment and extremely reserved and refined in tone. Millet in most exuberant mood, Delacroix at his richest, Troyon with wonted seriousness, are, with Daubigny in other phases, the present masters at Cottiers.

Orchardson at Knoedlers.

The Orchardson at Knoedlers, is a brilliant piece of workmanship. It is difficult to think of Orchardson as an English painter. His executive subtlety seems so un-British. There are still two unsounded depths in British art. They are—Orchardson, and Bonington. Both are as far removed from the average successful English painter as they are from each other. The painter of "Napoleon on Board the Bellerophon," especially is a most eminent master. The great day of his fame is yet in the future.

Rarely Good Etching Displays.

Etcher Cameron is strongly keyed at Kennedy's. With Legros preceding and Whistler always at hand, the Scotch painter has no cause to forget the great lights of Britannia's etching force. Etchers now are generally much in evidence, the brisk and crisp Zorn, holding forth at Keppels prepared the way for that "etcher of etchers"—one Rembrandt, Brangwyn at the library and the immortal Whistler—eternally novel—at various houses. One could wish more frequent meetings with

certain Americans—the two PPs for instance—Pratt and Parrish, quiet, honest etchers who hold true through many disconcerting modes.

Macbeth's Thirty Americans.

Macbeth's thirty painters are proven men, prolific men, men often of facility and be-times of felicity. Henri is delightful, sane and able in his "Mary O'D," and Davies a superb craftsman in his "Jewel-Bearing Tree of Amity." And many others attest to what a debt we owe these enterprising dealers.

James Britton.

MORGAN'S OLD MASTERS.

Six of the 23 canvases by early English masters now on exhibition at the Agnew Galleries, Bond St., London, were owned by the late J. Pierpont Morgan and will probably soon be sent to New York. These include Gainsborough's "Miss Linley and Her Brother," Sir Joshua Reynolds' "Cupid As a Link Boy," and "Mrs. Payne Galloway and Child," Romney's "Lady Hamilton Reading a Paper," Lawrence's "Miss Croker" and Turner's "Italy."

MILLET OIL FOUND.

An original oil by J. F. Millet, a painting of "The Virgin," has been discovered in a Romagne Inn in Italy. The proprietor of the Inn, some forty years ago, purchased the picture in a bric-a-brac shop in Rome, for a small sum. The Fine Arts Minister has forbidden the exportation of the picture under the Pacea law. It is recalled that a while before Millet painted "The Angelus," he had been commanded by Pope Pius IX, to paint an Immaculate Conception for the latter's chariot of state, but it is not known just when the artist painted this mystical composition which M. Henry Marcel wrote in 1903, was "a poem of virginity and candor." The Papal chariot made few voyages, but among them was one, in which it figured at the Milan Exposition, to celebrate the opening of the Simplon tunnel in 1905. It was then desired to have this picture replaced in the Retrospective section of the Exposition, but it could not be found. There is little doubt however that the missing picture is that now found in the Romagne Inn.

LEIPZIG BATTLE MONUMENT.

The Leipzig monument, dedicated Oct. 18 last to celebrate the Centenary of the Battle of Nations, which stands on an artificially-formed eminence, is just 300 ft. high. It has the form of a four-sided truncated pyramid, and is constructed of huge blocks of granite and porphyry, quarried in the neighborhood. Neither Princes, generals, nor men are immortalised by the monument. In the centre of the base, in front, is a carved figure of St. Michael, who is represented appearing on the battlefield at the moment of victory. The Archangel himself stands resting on a shield, with his sword pointed down, while on his right and left hand in relief are the furies of war, carrying torches which light up the horrors of the battlefield. Above the furies are figures of eagles, symbolizing Victory and Freedom. Above the head of St. Michael are the words: "Gott mit uns." Each letter of this legend is graven in a block weighing five tons. Higher again, on the front of the stones supporting the cupola, are engraved the words: "18 Oktober, 1813," and these are the only inscriptions on the monument.

In the interior of the monument is a crypt to the honor of the heroes who fell in the fight with Napoleon. The idea is symbolised by the figures of sixteen warriors, each on one side of eight pillars, represented with their heads bowed, their hands resting on their swords, sorrowing for the fallen heroes. Above the crypt is a hall of glory in which are symbolised the virtues and qualities the possession and application of which resulted in the reawakening of Germany—namely, firmness of faith in God, which renders men enthusiastic, bravery, readiness to make sacrifices, and reawakening strength of race. Each of the four vast figures representing these virtues and qualities is thirty-two feet high and is carved out of solid granite.

The monument is situated over three miles from Leipzig Railway Station, within a few hundred yards of the spot from which Napoleon directed the operations of his Army on the last day of the battle.

TOULOUSE DESPOILED.

A special cable dispatch from Paris to the "Tribune," says a great outcry is being made in Toulouse over the large number of historical, architectural and artistic relics sold to Americans and shipped to America.

The correspondent of L'Eclair says that wagonloads of the most valuable relics of Toulouse leave the city and environs every day, that owners of works of art and dealers in antiques show absolutely no conscience and have established a veritable reign of vandalism.

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EXHIBITION CALENDAR FOR ARTISTS.

PA. WATER COLOR CLUB, Penna. Academy, Phila., Pa.	
Closes	Dec. 14
PA. SOCIETY OF MINIATURE PAINTERS, Penna. Academy, Phila., Pa.	
Twelfth Annual Exhibition	
Closes	Dec. 14
NATIONAL ACADEMY OF DESIGN, 215 West 57 St., N. Y.	
Winter Exhibition.	
Exhibits received	Dec. 1-2
Opens	Dec. 20
Closes	Jan. 18-1914
ART INSTITUTE OF CHICAGO,	
Annual exhibition Society of Western Artists.	
Opens	Dec. 14
Closes	Jan. 24, 1914
ARCHITECTURAL LEAGUE OF NEW YORK.	
Annual Exhibition Fine Arts Building, Feb. 2-22.	
Exhibits received	Jan. 22-23
Opens	Feb. 8, 1914
Closes	Feb. 28, 1914

WITH THE ARTISTS

The passing of Old Lyme, Conn., as an art colony is said to be an assured fact. After a bitter fight an electric railroad company has secured a franchise to build a street railway right through the most picturesque and beautiful part of the famous old town. Old Lyme has been the home of many of America's famous artists. Its quaintness, quietude and picturesque qualities have endeared this lovely old New England town to all who have never lived there, and as an art colony it was famous on both continents.

Lewis Cohen spent the greater part of last summer painting in Venice, Padua, Verona and other northern Italian cities. At his studio 27 West 67 St., he has a number of fine canvases, the result of his summer's work. Rich in color and charming in choice of subject, they surpass even his former good work. He spent the latter part of the summer at his studio at Lyme, Conn. and returned to New York a few weeks ago.

E. Irving Couse recently returned from his Taos, New Mexico studio. At his Sherwood studio there are two fine canvases which he will show at the Exhibition of the Painters of the Far West, to open at the Macbeth Galleries, Dec. 2. "Twilight, Taos, Pueblo" in which there are two figures, is one of his best works, although quite as interesting is "The Call of the Flute". At present he is having an exhibition of some seventeen canvases at the Vose Galleries, Boston, to continue there until Dec. 6, after it will go to Detroit and later to the Gage Gallery Cleveland, Ohio.

All of the artist tenants in the Van Dyck studios, 939 Eighth Ave. will hold exhibitions of their recent work December 4, when their studios will be thrown open and art lovers will be welcomed to view their paintings. The exhibitors will be Charlotte B. Coman, Mary Tannehill, Alice P. T. de Haas, Marion Swinton, Edith Penman, E. Hardenberg, Clara W. Parrish, Alethea H. Platt, Maria Stone, Leona Stone, Alta E. Wilmot, Margaret Achelis and Constance Curtis.

Peter A. Gross, the veteran American painter, long resident in Paris, returned last week, and went at once to his old home in Allentown, Pa. where he had a royal welcome and where he proposes to found an art Museum in connection with Muhlenberg College. He brought with him his well known portrait of Benjamin Franklin, which he claims to have been painted by Fragonard, and which has been in a collection at Biskra, Algiers, for many years. He also brought over a collection of old and modern oils, which he claims are worth some \$115,000, for the proposed Museum.

Wilson Irvine is one of the younger Chicago men who has come to the front as an American artist, as exemplified by the charming "Morning Walk" reproduced on this page. Mr. Irvine has exhibited at the Chicago Art Institute, Corcoran Gallery at Washington, Pennsylvania Academy, Carnegie Institute and other places. His works are in the Chicago Art Institute, Hackley Museum and in the galleries of private collectors, among whom may be mentioned Charles L. Hutchinson, Frank G. Logan, W. O. Goodman and others. The technique, color and composition of Mr. Irvine's paintings are all superior, and the works are modern in execution, lumi-

nous, loosely painted and sympathetic in quality.



THE MORNING WALK,

By Wilson Irvine.

Chicago Art Institute Exhibition—1913.

Theodore K. Pembroke is painting a decoration for a large country house at Pelham Manor, now in course of construction. The frieze will comprise some twelve or more panels, and will represent the various lights of a summer day, from early morn to midnight, and all will be landscapes. At his studio 27 West 67 St., he is showing a number of interesting recent works.

Gari Melchers, who was taken suddenly ill on the way home in the early summer, and was obliged to return at once to Bagnoles sur l'Orne for treatment, is now convalescing at his home at Egmont, Holland, preparatory to taking up his usual winter's work at Wieniao.

Tudor Hart is giving up his classes in Paris this winter and returning to London. No foreigner may teach longer than ten years in Paris, and he has fulfilled his allotted time.

EXHIBITIONS NOW ON

Etchings at Katz Gallery.

The first exhibition of the season at the Louis Katz Galleries, under the management of Mr. Charles Graff, is a group of Architectural etchings by Afflick, Fitten, Albany and Haig, through Dec. 15. The display includes popular and choice examples of the etchers' craft. They are tastefully arranged in the large gallery. The whole aspect of the galleries evidences good taste and refinement, under the direction of Mr. Graff, who has had some thirty years' experience in the fine art trade, is well equipped to continue the work which was carried on so successfully by the late Mr. Katz. Later in the season he proposes giving exhibitions of paintings by prominent American artists.

Ave. through Nov. 30. His subjects he has presented, with a sympathy and understanding rarely expressed through the etcher's needle. Many of the works contain a depth of feeling not surpassed, even where color is used.

Until three years ago Mr. Reed devoted the greater part of his time to business, working, however, at his art when opportunity afforded. When he was ready to relinquish business and devote all of his time to art he had a thorough knowledge of drawing and composition.

The most alluring examples in the present display, if choice can be made, where there is such uniform excellence are "The Troopers of the Sky," rhythmic in line, and interesting in composition, "Solitude" with a depth of feeling, "The First Temples" majestic and graceful, "A Highway of the Winds," "Requiem of the Leaves", full of movement, "A Ship of Dreams", which is imaginative, and is thoroughly artistic and poetic and "Wayfarers". Altogether an interesting and unique exhibition.

Walkowitz at Photo-Session.

An exhibition of drawings, pastels and water-colors by A. Walkowitz is on at the Photo-Session Gallery, 291 Fifth Ave., through to-day. The work represents the very latest expression of the new art movement, which interprets plastic ideas by abstract suggestions. The object of the artist is not to give a representation of a subject, but the "sensation" of it, and he succeeds in giving varieties of rhythm and tone, that are, in a way musical. The works stimulate the imagination even if their composition is vague.

H. J. Davison to Lecture.

Decided interest is manifested in artistic and social circles in a course of lectures on "Facts about Color" which have been arranged by Henry J. Davison, to begin early in January in his studio 15 East 40th St. The primary object of this unique course which offers an unusual opportunity is to teach accurate and confident expression of self in color and thus stimulate individuality.

E. N. Lapham Etchings.

The Merwin Sales Co., No. 16 East 40 St., will sell at auction on Wednesday afternoon next, Dec. 3, the Edward N. Lapham collection of etchings, which includes 40 etchings, dry points, lithographs by Whistler, 10 by Seymour Hayden, several Rembrandt etchings from the Rugel's collection, with Durer's "Madonna of the Wall," and Goltzius' "Virgin of Sorrows."

Etchings Made at Library.

For the next few months the print gallery of the N. Y. Public Library, will be occupied by an exhibition, illustrating the making of an etching. The visitor is taken through the entire process, beginning with copper plates bare, grounded and smoked, through the matter of production by means of etching-needle, burin, roulette, aquatint and other aids, the acid bath, the work of the printer, to the finished product, the print itself. Even some pictures of print lovers and print-shops are shown, and the rear end is brought up with a selection of etchings by the masters of the art. Wherever possible the actual objects are shown: plates, tools, proofs, counterproof, early and late impressions from the same plate, prints illustrating changes made on the plate, prints on various kinds of paper and on satin. Processes are illustrated pictorially; to name a few instances: Buhot is shown smoking a plate, Rembrandt appears etching, Neureuther shows the imps of the acid attacking the artists' handiwork, Whistler is seen at the press.

This exhibition may help many to appreciate etchings even more understandingly than before, particularly as it illustrates, incidentally, the adaptation of the medium to many varied personalities.

(Continued on page 6.)

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SPECIAL SATURDAY CLASS.—Martha Walter will conduct a limited class in head and figure painting. General criticism each week on work done outside. Apply Hotel Chelsea, New York.

Etchings by Earl H. Reed.

Earl H. Reed, an American etcher, is holding an exhibition of some forty-two examples of his recent work at the Print Gallery-Brown-Robertson Co., 707 Fifth

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of are works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

ART AS A FASHION.

The crowding of a local art Gallery, the past fortnight, with throngs of curious visitors, attracted, without doubt, by the advertising of the fact that in an exhibition of women artists held there, which ordinarily, and in past years has received only moderate attention, and resulted in few sales—some landscapes by the wife of the President of these United States were displayed and for sale—is convincing evidence of what fashion and curiosity spell in the matter of art interest, and consequent commercial success, in this country.

Is it to be believed that the majority of the visitors to and buyers of pictures from this only a little more than mediocre art display, were so suddenly impressed with its importance and art and educational value, that they flocked to the Gallery where it was held, and that so many pictures, including, of course, four by Mrs. Wilson, were sold for good prices?

It must be a sad reflection to many a deserving, able and struggling American painter that the admission of his or her pictures to some exhibition, where one or more works by some high offi-

cial or his wife are displayed would mean probable sales and much advertising, denied at the ordinary routine displays.

Mrs. Woodrow Wilson paints conventional landscapes fairly well in a conventional manner, and we are pleased to read and know of the fact that the sale of her works of late has benefited worthy charities, and has made glad the hearts and fattened the purses of members of the Association of Women Painters and Sculptors, who pulled off such a drawing card as the exhibition of pictures by the President's wife—but is this temporary commercial success a good inspiration to the Association, and does it not bear a sad inference to those who have fondly hoped that there was a growing and real appreciation of art for art's sake in these United States? What a hysterical and sensation loving Nation we have become!

CLUB HONORS WEIR.

J. Alden Weir was the guest of honor of the Salmagundi Club at a dinner given in its exhibition gallery on Tuesday night last. Charles Vezin, President of the Club, presided, and at the guest table there were among others, Royal Cortizos, F. Ballard Williams, Emil Carlsen, Howard Giles, Bruce Crane, and J. Francis Murphy. Mr. Cortiszo made the speech of eulogy, which was very felicitous and appreciative, and Mr. Williams spoke as a fellow academian. Mr. Weir responded humorously and reminiscently. Some 100 were present—including many of the prominent painters, there were "stunts," moving pictures, etc., and a most enjoyable evening was had.

BROWN AND TRASK AT WORK.

"The artist quarter," writes a Paris Correspondent of the Phila. "Inquirer", "has been very much exercised and enlivened by the presence of one Charles Francis Brown, of Chicago, who has been appointed by the management of the Panama-Pacific Exposition to hang the exhibition. He has spent his time in Paris while Mr. Trask has been in London, both looking after the exhibits for the exhibition.

"A cast of the statue of Lafayette by Paul Wayland Bartlett, which stands in the court of the Louvre, and which was presented to France by the school children of the United States, is to be placed in the centre of the court before the fine arts palace at the exposition in San Francisco.

"Germany, during the last few days, has gently but firmly thrust aside its permanent exhibitions commission, a kind of joint sub-committee of the Home and Foreign Offices, which has taken its stand between the German exhibitor and the Panama Exposition.

"Great Britain with Germany had declined the invitation that had come from America. But whether there is to be an official British exhibition or not, all hopes of British participation, and especially of a representative display of British art, have not yet been abandoned.

"At present," says the "Westminster Gazette," "those hopes seem to depend mainly upon the persuasive powers of one enthusiast, John E. D. Trask, who is the director of the Fine Art Section at San Francisco. 'It is the most artistic work that can be done in North America in my time, and I wanted to be in it,' he explains."

MONTCLAIR AN ART CENTRE.

To mark the formal opening of the new \$10,000 art museum, the Montclair Art Association is arranging for the second largest loan exhibition of paintings that has ever taken place in New Jersey. Eighty artists who live in the town and nearby places will be invited to show representative pictures. The exhibition will probably be held about Christmas time.

FRENCH MUSEUM SHOW.

The Museum of French Art is holding a loan exhibition of Wood Engravings, prepared by the "Société de la Gravure sur Bois Originale" of Paris, in connection with a loan exhibition of French Porcelains of the 18th century, of the Sèvres, St. Cloud, Mennecy, Vincennes and Chantilly factories, in the gallery attached to its Reading Room, Madison Ave. corner 47 St., to Monday, Dec. 8, from 2 to 6 p. m.

CORRESPONDENCE

Museum's Lost Chance.

Editor AMERICAN ART NEWS:

Dear Sir: Your editorial in issue of Nov. 22, on "Museum's Lost Chance" was admirable, courageous, sound and right to the point.

The Metropolitan Museum is a public institution; it claims to be educational; it wants to be regarded as distinctly American, and yet, as you point out, it is weaker in its collection of earlier American art than in any other; and when the two most remarkable sculptures ever made by Americans were put up at auction, last week, nobody connected in any capacity whatever with the Museum cared enough about "The Greek Slave," by Hiram Powers, and "Zenobia," by Harriet Hosmer, to attend the sale or submit a bid—and these beautiful marbles, known all over the world, went into the hands of a private collector for less than some of the "art patrons" of New York—God save the mark!—spent that evening at the Horse Show!

It is no excuse to say that these works "belong to a period long past." It is precisely for the purpose of gathering and preserving works belonging to periods long past that museums are instituted and maintained. The sole question should be whether the works are worthily representative of the art of the period, and in this case the answer must be emphatically in the affirmative.

I understand that the Museum has invested funds of \$9,000,000, that it receives \$200,000 a year from the city, that its cash bequests average \$100,000 annually, and it expends \$200,000 to \$300,000 a year in purchases. What possible excuse can there be for the refusal to make any bid at all for such remarkable marbles as those you refer to?

The Committee on Sculpture of the Museum, according to the latest list in the American Art Annual, is composed of Daniel C. French, Edward D. Adams, George F. Baker, George Blumenthal, and William Church Osborn. The chairman, Mr. French, is the honorary president of the National Sculpture Society. How much encouragement to American sculpture, old and young, is given by these gentlemen, personally and officially, by the cold neglect of the masterpieces of other days?

Amateur.
New York, Nov. 24, 1913.

Other Chances Lost.

Editor AMERICAN ART NEWS.

Dear Sir:

I was much interested in the editorial in your last issue as regards the Metropolitan and other American Museums' failure to even bid on the historic early American sculptures offered at a recent N. Y. auction, and this recalls the failure of the Metropolitan to secure, even if it made any effort to secure, either of the sets of water colors by John Sargent, purchased by the Brooklyn Institute and the Boston Museum two years ago respectively, and if I am correctly informed, the failure of the Metropolitan also, to secure the pictures and sketches of John La Farge, sold at auction last year at the American Art Galleries.

Why is American art thus neglected by American Museums?

American Artist.

Boston, Mass., Nov. 24, 1913.

Disputed Art Works.

Editor AMERICAN ART NEWS.

Dear Sir:

I am profoundly interested in the recent article on "Camera Detects Art Impositions." It is rare that pure science can authenticate or identify genius, but here is a case in which, to me a painter, science can affirm the most conclusive authority. We who handle the brush all know how, without our own consciousness, identity is conveyed in a brush stroke. In spite of our voluntary effort, we cannot disguise it. Therefore this discovery of Dr. Laurie's in Edinburgh is one of deep interest, and

should at once be used as a method of almost conclusive evidence in the judgment of all disputed works of art where the brush has been used.

We practitioners of the brush "feel" upon regarding the canvas of a master with whose works we are in any way familiar that the work is genuine or not. But the average expert, who has never handled a brush, smilingly refutes our conclusions and answers them with data gained from dubious sources, and the delightful story of Paul Bourget's "La Dame qui a perdu son Pientre" is reenacted and our collectors are again fooled to the tune of endless thousands.

In the many copies I have made in the great galleries of Europe I have often had occasion to consider disputed authorities, and my conclusion has been that the practitioner is most to be relied on as to the genuineness of a work. Now, however, there appears on the horizon a scientific process, to which I pay all respect and hope that it may be speedily adopted generally, in spite of the London gentlemen "of Pall Mall and Bond Street," who are, after all, purely commercial dealers in art.

Carroll Beckwith.

New York, Nov. 25, 1913.

Obituary

William W. Taylor.

William W. Taylor, President-Treasurer, and for many years, the head of the famous Rookwood potteries at Cincinnati, Ohio, died in Cincinnati Nov. 12 last. He had been ailing for some months.

Mr. Taylor was born in Opelousas, La., in 1847. He studied, but did not graduate at Harvard, and for some years was in the cotton business, but assumed charge of the Rookwood Pottery when invited by Mrs. Bellamy Storer. He was made President, and continued in office until his death. He was also Treasurer of the Cincinnati Art Museum, an art lover and collector and a man of rare art taste and knowledge.

The Late J. H. Moser.

In the Washington "Star," Miss Leila Mechlin pays the following appreciative and deserved tribute to the late James Henry Moser.

"A serious loss has been sustained in the death of James Henry Moser. Mr. Moser was so completely identified with all branches of art activity in Washington and his own work was so vital that it is hard to understand that his presence has passed from among us. Having accomplished but three score years, he was, it seemed, too young to die, but it was his privilege to lay down his brush when he had apparently attained the fullness of his power.

"James Henry Moser was first and last an artist. He loved his work and it filled his life as nearly brimful of happiness as any life could be. He had the artist's insight; he was quick to perceive beauty in nature and in art, and he was capable of securing the utmost delight from it. Something lovely in nature, a bit of color, an effect of light—a sunrise or a sunset—were as meat and drink to him, and when he succeeded in translating some such element of beauty through the medium of his art his joy was, for the moment, complete. Whatever he did was done with enthusiasm. Not the aggressive sort, nor yet that which betokens overstrained nerves, but that which is poured forth naturally as the overflow from a constant spring—an enthusiasm fed from silent depths. Wherever he went it was the same—new-found beauty. For several summers he painted in the Adirondack mountains and his pictures of the clouds on the peaks are unequalled in subtlety and truth of transcription. Every day was different, new shadows and new lights, and his letters home to friends told of the wonders of nature and the delights of the painter's outlook. Not infrequently tucked in with the letter would be a little painting illustrating a certain effect—a tiny little picture; but neatly mounted, and as big in conception as if it had measured feet instead of inches in dimensions.

* * *

"Mr. Moser had what many lack—the power to enjoy his own achievements regarding them impersonally and without conceit. It was because he did not overestimate his own ability that when a desired effect was attained he found delight in it as in an unexpected gift. He was always pushing ahead, working toward an ideal, but he found contentment all along the way in the knowledge that he was making progress.

"Mr. Moser's life is reflected in his work, and while it lasts he will still speak. There are few indeed who leave so worthy a record or who have contributed more in material enjoyment to their own world. He will be sorely missed, but his influence will not be lost. He was a true artist and a strong man."

LONDON LETTER.

London, Nov. 19, 1913.

A libel action which should be of special interest to "the trade" is that decided last week in favor of Messrs. Selfridge, who were the defendants in an action, brought by Messrs. Henry Graves, of Pall Mall, printsellers, and Eugene Tully, an artist and etcher, who was employed by the latter about ten years ago to prepare an engraving of Meissonier's picture, "Friedland," at a payment of £1,100. The etching was completed in the course of some three years and signed proofs were sold by Messrs. Graves at 30 guineas each, about 150 completed proofs being published. It was with considerable surprise, therefore, that the plaintiffs discovered that Messrs. Selfridge were advertising, at a reduced price of £5 5s., among "scarce proof etchings" an engraving of a picture purporting to be that executed by Mr. Tully. Enquiries elicited the fact that their "final trial proofs" were "pulls" from an incomplete plate, upon which Mr. Tully's signature had been forged. The judge, however, decided that there was no case to go to the jury, there being no evidence in support of the innuendoes contained in the statement of claim.

There is something refreshingly straightforward in the water colors of William Coles, now shown at Messrs. Dowdeswell's at 160 New Bond St., W. Mr. Coles is an artist whose methods please by their directness and simplicity and who makes no attempt to enlist favor by an assumption of more emotion than Nature actually awakes in him. There is often something rather detached in feeling about his landscapes, but in his treatment of certain aspects of English scenery this characteristic is by no means displeasing. From the point of view of technique the drawings attain a high level of excellence.

There is now open at the Leicester Galleries, Leicester Square, an exhibition of a series of water-color drawings by Hugh Thomson, illustrating that charming comedy of "Quality Street," by Sir James Barrie. In view of the revival of the play, at the Duke of York's Theatre, its publication for the first time in book form is of especial interest.

A small committee, with John S. Sargent as chairman, is undertaking the arrangements for that section of Painting and Sculpture at the Panama Exposition, to represent the contributions of American artists resident in England. Messrs. J. McClure Hamilton, Joseph Pennell and Paul W. Bartlett are the remaining members of the Committee. Although it is understood that arrangements are afoot for the due representation of British art, no definite particulars have yet been furnished. The fact that official representation has not been sanctioned by the government seems to have caused events to progress somewhat less rapidly than might otherwise have been the case.

Those who have for so many years associated the name of Sotheby's with Wellington Street, Strand, will be interested to learn that in consequence of their lease being about to terminate, the firm has secured the premises in Bond Street now occupied by the Doré Galleries. The migration will, however, not be actually accomplished until the end of next year, certain alterations in the building being necessary to fit it for its new purpose. Messrs. Sotheby's business can boast a pedigree extending as far back as 1744, when one Samuel Baker, a bookseller, started as an auctioneer with a miscellaneous sale. For nearly a hundred years all the great book-sales have

been carried through by this well-known firm.

In connection with the Doré Gallery it is curious to note that in spite of the enormous vogue once enjoyed by Gustave Doré, none of this artist's drawings have ever been exhibited in any European country other than England.

Over twenty examples of the art of that prolific artist, Raeburn, are included in the "Portraits by British Artists" in the Winter Exhibition of the French Gallery in Pall Mall. Naturally these are not all of equal merit, but certain individual canvases are of extreme beauty. Among these must be classed the "Lord Elcho and His Brother," owned by Lord Wemyss, which combines remarkable vivacity of treatment with quite unusual solidity of technique. An early achievement is that of the "Farmer's Wife," which, in spite of obvious immaturity of manner, amply presages the success to which its author was destined to rise in the sphere of portrait-painting.

Gainsborough, Hoppner and Romney are also well represented in what is a particularly delightful collection of examples of early British art.

L. G. S.

British Museum Addition.

It is officially announced that the new wing of the British Museum, to be known as King Edward the Seventh's Galleries, is now complete, so far as the main structure is concerned, and has been handed over by his Majesty's Office of Works to the Trustees of the British Museum. The work of fitting up the Galleries for the reception of the collections is in progress, and it is anticipated that the building will be ready for opening to the public at the beginning of May. The King and Queen have promised to take part in the opening ceremony. It will be remembered that the foundation-stone was laid by King Edward on June 27, 1907, and the then Prince and Princess of Wales were present on that occasion.

The present building is only the first instalment of the complete scheme. As long ago as 1895 the late King, as one of the Museum Trustees, took a keen interest in the negotiations by which the Government purchased for £200,000 the land lying to the north-east, south-west, and north-west sides of the Museum for the purposes of future enlargement. By this acquisition the Trustees secured an additional area of five and a half acres, getting in all an area of thirteen acres. When the complete extension has been made the Galleries that now have been handed over to the Trustees will be enclosed by new Galleries on the three sides, leaving the frontage to Montague-place, however, open as at present.

The new buildings, which are the work of the architect, Mr. J. J. Burnet, have been necessitated by the steadily increasing accumulation of treasures in the British Museum, and have, incidentally, brought about a considerable improvement in the Bloomsbury neighborhood.

Another Rome Academy.

The Villa Aldebrandini at Rome has been purchased for an academy of young artists on the model of the French Academy at the Villa Medici, and the Spanish Academy at San Pietro, in Montorio. This definitely assures the salvation of the beautiful Roman villa always threatened, if not with destruction, at least with radical transformation, and is another proof that Rome is recovering the primacy in artistic studies which she had gradually lost during the last fifty years.

Picture in Old Chateau.

A special cable to the N. Y. "American" from Paris says that Jacques de Biez, the art critic believes he has discovered that Louis David's formerly celebrated portrait of "Michael Lepeletier, Comte de Saint Fargeau," assassinated by a Royal Guard, after voting for Louis XVI's execution, on the eve of the King's death, originally presented by the artist to Parliament, but later returned to the painter when he had fallen into disgrace, and bought for \$20,000 in 1825 from de Biez studio by Lepeletier's daughter, who promised it should not be destroyed, but which disappeared in 1826—is walled-up in the historic chateau de Saint Fargeau. The chateau's present owner promises that if the canvas should be discovered he will present it to the State.

PARIS LETTER.

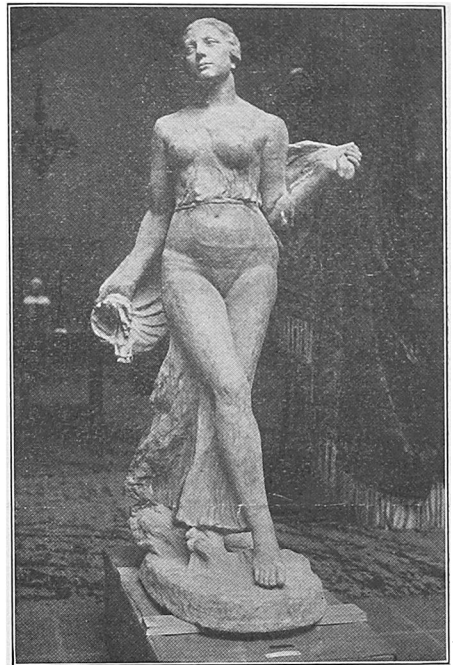
Paris, Nov. 19, 1913.

The art event of last week was the opening of the Autumn Salon. It had been the intention of the committee also to open the Salon from 9 o'clock to midnight, on the Vernissage day, Nov. 19, but the Administration of Fine Arts vetoed the proposal on the ground of danger. Since electric light had to be used, as it was, for two or three hours, it is difficult to understand how the danger would have been increased by using it for three hours longer, but these are the mysteries of red tape. The ministerial decision will also prevent the decorative section of the Salon from being open every evening, as was proposed.

The crowd at the "vernissage" was so great that it was very difficult to move about, and impossible to see the pictures. I do not remember having seen so many people, even at the "vernissage" of the Spring Salons. The Autumn Salon, once regarded as the resort of a few "cranks," is now accepted by the public as of equal importance with the Salons held in the Spring, and by collectors as of much greater importance. The artists who exhibit at the Autumn Salon are those whose works are most sought after by collectors of modern art, not only in France but in other countries, especially Germany.

American artists do not occupy so important a place in the Autumn Salon as in the Spring Salons. The number of American exhibitors is considerable—I counted forty-one—but they are much less conspicuous than in the Spring. Prominent among the American painters exhibiting is Anne Estelle Rice, a member of the society, whose four pictures are all remarkable, that of a girl in a red blouse being particularly so. Estelle Rice makes constant progress, her painting is personal and virile, and she has become an artist to be reckoned with. Edward Cucuel, who was so successful at the New Salon, sends one picture of a woman drinking champagne, which maintains his reputation. C. H. Thorndike is another American painter of talent, belonging to a very modern school and George Oberteuffer, whom I remarked at the New Salon, is well represented by six pictures, the best of which is, perhaps, that of the church at Locronnen. Lucien Abrams, William S. Horton and Augustus Koopman each send three pictures, all interesting in their different ways. Maud Squire exhibits four paintings and two gonaches which show considerable talent. Other American artists who exhibit paintings are A. B. Brewster, P. H. Bruce, James S. Carstairs, O. N. Chaffee, A. S. Clark, Katharine Day, A. H. Hudson, Harry B. Lachman, Alfred H. Maurer, Jane Mumford, G. L. Nelson, Mrs. Nichols, Eleanor Norcross, Grace Ravlin, Alexander Robinson, Ethel Sands, Henry L. Sayen, W. E. Schumacher, Helen Watkinson and Elizabeth Watson.

Three American sculptors are represented: A. L. Roosevelt, John Storrs and Alice Morgan Wright. Cameron Burnside sends a painting of the market at Berne, and two admirable watercolors of the Luxembourg gardens. Watercolors and drawings are also exhibited by C. Foster Bailey, Cecil Howard, Annie C. Kuck, and R. M. Mackall. Ethel Mars contributes five very good engravings, and other Americans exhibiting engravings or etchings, are Edna Boies Hopkins, Herbert Lespinasse, and Henry Winslow. The Salon as a whole, which is extremely interesting, will be discussed next week.



TERRA COTTA—THE DANCING GIRL.

Alfred Jean Halcu.

Paris Autumn Salon.

The Auction Season.

The auction season has now begun in earnest. On Nov. 12-13 M. Lair-Dubreuil sold the collection of the late Mme. de Basily-Callimaki, a lady well-known in Parisian society, which realised a total of \$31,746, rather more than the "experts" valuations. A bust of "Bellona" by Rodin (erroneously described in the catalog as a bust of the Republic) fetched \$2,662, and the Marquis Bertemati gave the same price for an Aubusson tapestry of the 18th century, for which the "experts" had asked only \$2,200. M. Cordonnier paid \$1,782 for a miniature by J. B. Isabey, the portrait of the Duchess de Montebello, and for a sepia drawing by the same artist, representing the visit of Bonaparte to the Sevenne factory at Rouen, M. Lasquin gave \$1,980. At a sale at the Hôtel Drouot Nov. 10 Comte Economos bought a gouache by Mallet, "La Toilette," for \$1,100, \$110 more than the "experts" price. On the same day was sold the stock of an art dealer retiring from business, which realised \$21,120, the prices being good.

The jewellery and plate belonging to the late Mme. Delizy, the sale of which occupied several days, realised a total of \$65,900.

Pont du Gard, Threatened.

A certain M. Caldéron, who owns the land adjoining the famous Pont du Gard, near Nemes, well-known to so many Americans, has been threatening to forbid access to the bridge, and also to build a factory which would destroy the beauty of the spot. M. Caldéron demanded \$8,000 for the land in question, but, according to valuers appointed by the Under-Secretary of Fine Arts, it is not worth more than \$1,400. Unless M. Caldéron listens to reason, the Government has decided to use powers given to it by a law of 1906 to compel him to sell at a reasonable price. Access to the bridge will thus be preserved to the public.

Robert Dell.

In the Latin Quarter.

Miss Anna Klumpke, the friend and companion of Rosa Bonheur's later years, has returned to By-Thomery after an absence of a year in America. The house in which she lives, and which was bequeathed to her by the artist is unchanged since the latter's death and is open to the public on Saturday afternoons. In the studio are souvenirs and decorations, the large picture Rosa Bonheur was at work on at the time of her death, a small watercolor with her box open beside it, as she left it, the dress she wore when at work and two portraits of her painted by Miss Klumpke herself.

The proceeds of visitor's day go toward the founding of a hospital in Rosa Bonheur's memory at By-Thomery.

Mr. C. Howard Walker, who has been for so many years connected with the School of the Boston Museum, has withdrawn from that institution and will open his own school of design this winter. He will be assisted by Miss Katherine Childs. Mr. Edmund C. Sarbell is to give his help in the supervision of the life classes.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Art Club, 73 Morningside Drive.—Exhibition and sale of watercolors and oils by contemporary Americans, to Dec. 6.

Annual Watercolor Club Exhibition—Fine Arts Galleries, 215 W. 57 St., to Nov. 30.

Ardley House, 104 Columbia Heights, Brooklyn.—Exhibition of paintings by Hamilton Easter Field; wood carvings by Robert Laurent, to Dec. 6.

Arlington Galleries, 274 Madison Ave.—Sketch exhibition by the Association of Women Painters and Sculptors, to Nov. 29.

Berlin Photographic Co.—Drawings by Leon Bakst, to Dec. 1.

Brown-Robertson Co., 707 Fifth Ave.—Etchings by Earl H. Reed, to Dec. 1.

Century Club, 7 West 43 St.—Marines by Howard Russell Butler, to Dec. 3.

Charles, of London, 717 Fifth Ave.—Exhibition of rare old Chinese Porcelains and old colored Mezzotints and Engravings, through December.

Cottier Galleries (new), 718 Fifth Ave.—Exhibition of bronzes by Antoine Barye, to Jan. 1.

Durand-Ruel Galleries, 12 East 57 St.—Loan exhibition of works by Edouard Manet, Nov. 29-Dec. 13.

Ehrich Galleries, 707 Fifth Ave.—Paintings by J. Campbell Phillips, to Dec. 15.

Folsom Galleries, 396 Fifth Ave.—Exhibition of works by Charles Warren Eaton, Dec. 1-15.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. Free.

E. M. Hodgkins' Galleries, 630 Fifth Ave.—Drawings by Richard Cosway.

Louis Katz Galleries, 103 West 74 St.—Exhibition of Architectural Etchings by Andrew F. Affleck, Hedley Fitton, R. E. Albany, and Axel H. Haig, to Dec. 15.

Kleinberger Galleries, 709 Fifth Ave.—The De Ridder collection of Old Masters. Opens Nov. 26. Paid admission.

Knoedler Galleries, 556 Fifth Ave.—Portraits by Artur Halmi; Watercolors by F. Hopkinson Smith, Dec. 1-13.

Macbeth Galleries, 450 Fifth Ave.—Exhibition of "Painters of the Far West," Dec. 2-15; Watercolors by American group of twelve, through December.

MacDowell Club, 108 West 55 St.—Fifth group exhibition, Nov. 27-Dec. 8.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Mondays and Fridays, 25 cents. Free other days.

Montross Galleries, 550 Fifth Ave.—Exhibition of early Chinese art, to Dec. 6.

Moulton & Ricketts, Galleries, 537 Fifth Ave.—Special exhibition of early English landscapes.

National Arts Club, 119 East 19 St.—Annual exhibition of the National Society of Craftsmen, Dec. 4-24.

New York Public Library, Room 321—Exhibition illustrating the making of an etching, through Jan. 15.

Photo-Secession Gallery, 291 Fifth Ave.—Recent drawings, pastels and watercolors by A. Walkowitz, to Jan. 3.

Powell Gallery, 983 Sixth Ave.—Five hundred thumb-box sketches, to Dec. 15.

Pratt Institute, Brooklyn.—Paintings by Hermann Dudley Murphy, to Dec. 6.

Robert W. Partridge, Plaza Hotel—Heirlooms from Up Park, Petersfield, England, purchased direct from Heir Apparent, son of Earl of Clanwilliam.

Saint Marks in the Bouerie, Tenth St. and Second Ave.—Paintings by Arthur Freedlander, to Dec. 10.

Snedecor Galleries, 107 West 46 St.—"All American" group exhibition, to Dec. 4.

Scott & Fowles Galleries, 590 Fifth Ave.—Drawings by Sir Thomas Lawrence, to Dec. 20.

Victor Fischer Galleries, 467 Fifth Ave.—18th century French paintings.

Yorkville Library, 222 East 79 St.—Paintings by Gustave Wolff.

COMING ART AUCTIONS.

New York.

American Art Ass'n, 6 East 23 St.—Gramer Library—Dec. 1, 2:30 and 8:15 P. M. N. Y. Lawyer's Library and Gerhardt Books—Dec. 2, 2:30 and 8:15 P. M. Pirrie Postage stamps, Dec. 3, 8:15 P. M.

Metropolitan Art Ass'n (Anderson Galleries), Madison Ave. and 40 St.—Part I—Oriental Art Collections of Mr. John H. Webster of Cleveland, O., Dec. 4-5; 2:30 and 8:15 P. M.; Dec. 6, 2:30 P. M.—Bronzes, marbles, sculptures, etc., continued collections, Messrs. Wilfrid Hartley, Albert A. Merritt and L. Richmond, Dec. 9-11, 2:30 P. M.

EXHIBITIONS NOW ON.

(Continued from page 3.)

XVIII Century French Art at Fischer's.

For his opening exhibition of the season at his gallery, No. 467 Fifth Ave., Mr. Victor G. Fischer has arranged an exceptionally beautiful and alluring display of XVIII century French pictures, which give to the handsome rooms, a charmingly decorative atmosphere. None knows better than Mr. Fischer how to select examples of quality for such an exhibition.

It is difficult, indeed, to know with which work to begin a brief notice of this unusual display. Perhaps one may first study to advantage the bust portrait of Mme. Miromesnil, sister-in-law of the famous "Garde des Sceaux," by Nattier, from the de la Prad collection, a most charming example and stronger than usual with this decorative, and too often artificial, painter. Then one passes to a typical outdoors with figures. "Comedians in the Woods," by Watteau from a Russian private collection, to two oval, three-quarter length standing portraits respectively of a "Young Lady," and of "Mlle. de Fries as Sappho," the former from the collection of Lord Grimthorpe, and both in the artist's best manner, and in turn to a striking landscape with figures, "Les Chiromanciens," and an oval portrait of a girl by Danloux.

An attractive XVIII century school picture, "La Balancoire," next calls for attention, and following it, two exceptionally fine Pastorals, and a larger and important panel, a "Fete Champetre," by that master of his time, J. B. Pater, the last from the famous Jules Porges collection.

There are two small and interesting panels, marvels of interior detail and figure painting by P. A. Baudoin, both well known through the engravings from them, "L'Heureux Moment," and "Le Carquois Epuise," and another and larger panel, almost as fine, "Lovers in a Room," by Charles Eisen, little known to Americans, but a strong painter.

From Drouais' cultivated and graceful brush, come two or three examples all typically decorative, and which include a charming portrait of the daughter of Louis XV, a half-length standing presentment and a larger half-length portrait of the "Marquise d'Erbrouville as Diana," the last from the Polignac collection.

There are in the gallery, in addition to the French pictures, a broadly painted "Madonna and Child," and a splendid outdoors with figures, by G. B. Tiepolo, two examples of Mareschi, fresh and clear in color, and two, nearly and superior small examples of Guardi.

Truly a dainty art dish, that Mr. Fischer has served for American Kings and Queens!

Cosway Drawings at Hodgkins'.

To the majority, if not all American art lovers, Richard Cosway is known as the most famous of miniature painters, and they are ignorant of the fact that he also painted large portraits and figure works and produced many pencil drawings, of exquisite grace of line, typical sweetness and refinement of expression, and exceptional charm. The exhibition, therefore, of a score or more of these pencil drawings, which Mr. Hodgkins has arranged in his Galleries, No. 630 Fifth Ave., where they will remain for a few weeks, is of exceptional interest and educational, as well as art value.

The heads and hands of these charming, delicate works, are finished in watercolor, in pastel shades and this adds to their effectiveness. The same skill in the rendition of character and expression, evidenced in Cosway's miniatures, are shown in these really larger miniatures on paper, which have rare historical value, as many are presentments of personages of Cosway's time. Here, for example, are the portraits familiar through engravings, of "George IV, when Prince of Wales," and of Lady Jane Hamilton. There are other portraits, almost as famous, such as those of Countess Spencer, afterwards Duchess of Devonshire and Mrs. Jordan the actress, etc.

Perhaps the most charming example of all is the little group "Angels Adoring a Sleeping Child," which in grace of line, felicity of composition, sweetness of expression and an almost inspired reverential feeling, might be called an "English Raphael" drawing.

Piexotto Drawings at Scribner's.

Charles Scribner's Sons, 599 Fifth Ave. are showing through Dec. 15, the drawings by Ernest Piexotto which illustrate his last book, "Pacific Shores From Panama." The pictures are in pen and ink and wash, and were made in Peru, Bolivia and Central America. The subjects include street scenes, old Cathedrals, Palaces, Fortresses, City Gates and Archways, and there are a number of figure drawings, showing the customs and industries of the people. There is a sense of atmosphere in many of the works, and some are so sympathetically portrayed as to give an impression of color.

In this gallery there are also a few facsimiles of "dessins de maitres" from the collections of the Louvre.

Boronda and Hankey at Braus Gallery.

Lester Boronda, a young California artist, who has recently established himself at 17 E. 59th St., is holding an exhibition at the Braus Galleries 717 Fifth Ave. The artist is still in his early twenties, but has studied art for the past eight years in San Francisco, the Art Students League, N. Y., and Academies in Germany and France. His work shows unusual talent and seriousness of purpose. He is a natural colorist, and has the faculty of grasping the atmosphere and character of the places he portrays, and while adhering closely to nature, he succeeds in infusing poetry and sentiment in his work. The display includes scenes painted in California, New York and Europe. Especially good are his interpretations of Venice. He recently placed a large decoration in the Hotel St. Francis, San Francisco. The subject is "The Old Wine Makers of California."

At these galleries there is also a collection of excellent dry points by William Lee Hankey.

Chinese Porcelains and Old English Prints at Charles'.

Charles of London, 718 Fifth Ave., has recently received from England an important collection of Old Chinese porcelains and a number of rare and valuable old English colored engravings and mezzotints. Among the porcelains are included some of the finest examples ever imported of the Ming, Kieng-Lung and Kang-hi Dynasties. Five rare bowls of the "Black Family". Ming Dynasty, decorated with symbolic designs, are of unusual beauty. Two rose colored jars of the Kien-lun Dynasty, are of great rarity, and there are several beautiful powder blue vases. Early examples of egg shell china, plates, plaques, temples, Gods and a few fine jades. There is also a Majolica vase ("Caffagiola"), dated 1538.

The engravings include a number of exceptional plates after Morland, Ward, Reynolds, Wheatley, and Lawrence. There is a beautiful colored print of "Miss Farren" by Lawrence, engraved by Bartolozzi, and a remarkably fine "Mrs. Jordan" after Hoppner, "The Astrologer" by J. R. Smith, engraved by Simion, is one of the rarest examples in the collection.

Fourth MacDowell Group Show.

The fourth Macdowell Club exhibition opened at their gallery, 108 West 55 St., on Nov. 27-Dec. 4. The exhibitors are Olaf Brauner, Clara B. Davidson, Richard B. Farley, Emily Nichols Hatch, Susan M. Ketcham, H. R. McGuinnis, Sibylla Mittell, Ethel Mundy, Power O. Malley, Alta West Salisbury, and Anna M. Upjohn. Detailed notice will be made next week.

C. Calusd, the Armenian artist, is holding an exhibition of marine paintings at 46 West 69 St., under the auspices of the Hon. H. H. Topakian, Persian Consul-General.

Miss Green Lectures.

Miss Belle Da Costa Green, of the Morgan library, gave a talk upon libraries and the collecting of books before the Woman's Forum, of which she is about to become a member, at the Waldorf-Astoria last week.

At the present time, she said, America stood pre-eminent in the possession of fine libraries. She spoke of an Englishman who had criticised the catalog of the New York Public Library.

"New York has the finest catalog in the world," she said. "The British Museum has no catalog, and neither has the Bibliotheque Nationale in Paris. So much is given people here that they expect everything. The trouble with people who are not satisfied with the catalog is that their brains are not properly cataloged."

LAURVIK CONDEMNS SHOW.

"The twenty-fourth annual exhibition of the New York Watercolor Club is not unlike its preceding exhibitions. Its general tone is distinctly ladylike and inconsequential, with not a single newcomer of note to give the spice of novelty to this gathering of eminently respectable nonentities. Its best members are not represented at all, or only by the most indifferent and casual sort of work, and one looks in vain for something by Jules Guérin, Childe Hassam, Genjiro Kataoka, Hermann Dudley Murphy, Violet Oakley, Leonard Ochtman, Maurice Prendergast and Ernest D. Roth to give a fillip of interest to what must be regarded as a very dull and ineffectual demonstration of the resources of watercolor painting."—J. N. Laurvik in Boston Transcript.

Free lectures will be given at the Brooklyn Museum, Eastern Parkway, every Saturday afternoon at 3:30. Three are to be on the "Influence of Classic Art on Modern Criticism," and two on the "Recent expedition to the Sub-Antarctic." The lecturers will be William Goodyear, Norman Taylor, Robert Cushman Murphy and William H. Fox.

Campbell Phillips at Ehrichs.

Eighteen recent portraits and figure works by J. Campbell Phillips are on exhibition at the Ehrich Galleries, No. 707 Fifth Ave. The artist, who has made a striking advance in his work the last two years, is well exemplified by his well-known portrait of Mayor Gaynor, and of "Mrs. Louise Dorf," and by several figure works with fanciful titles, notably the "Seer," "Dolores," "The Kiss" and "Mother Love."

With the arrival again in port of the steamer La France, last Saturday, the accustomed exhibition of porcelains from the Sèvres factory, was made on board every afternoon until the steamer's departure, Wednesday last.

SCHOOL ART LEAGUE LUNCH.

The School Art League of N. Y. City enjoyed a luncheon, before its annual meeting, Saturday last at the Park Ave. Hotel. Addresses were made by Messrs. Robert W. De Forest, A. A. Healy, F. W. Crowninshield, and Dr. John H. Finley.

ARCHITECTURAL LEAGUE EXHIBIT

The 29th annual exhibition of the Architectural League of New York, will be held in the Fine Arts Building, Feb. 8 to 28 next, inclusive.

Entry slips will be received until Monday, Jan. 5, and exhibits Jan. 22-23, 1914. The annual reception will be held Feb. 7, and the annual dinner Feb. 6.

ENGLISH POTTERY FAIR.

The owners of the potteries of Stoke-upon-Trent will have a fair of English pottery in February on the lines of the famous Leipzig fair, which attracts buyers from all over the world, especially the United States.

John A. Mandel, professor of chemistry in the New York University and the Bellevue Hospital Medical College, has presented to the New York Public Library a collection of more than 200 books on Emperor William II of Germany. It is believed to be the most complete collection of the kind in existence. The gift has been accepted with thanks by E. H. Anderson, Director of the library, who will co-operate with Prof. Mandel in adding from time to time new works about the Emperor to the collection.

PRINT, BOOK AND ART SALES.

Works by Blake Sold.

A cable to the N. Y. "Times" from London says at the sale of rare books, the property of Lady Brooke of Armitage Bridge, Huddersfield, at Sotheby's Nov. 24, a first edition of "For Children. The Gates of Paradise," by W. Blake, frontispiece, engraved title, and sixteen plate with full margins, small square octavo, published, London, 1793 and extremely rare, brought \$455. It is from the Beckford Library and is a presentation copy from H. G. Bohn, May 19, 1835, to Mr. Beckford.

Blake's "Illustrations of the Book of Job," twenty-one plates, brilliant proof impressions on India paper, royal folio, 1826, binding by Riviere & Son, realized \$90.

"Quatuor Libri Amorum," Nuremberg, 1502, the extremely rare work of Conrad Celtes, the first German Poet Laureate, brought \$250. It contains eleven spirited full-page wood cuts, two of which are attributed to Albert Dürer. There are in all 120 quarto leaves, together with the folding view of Nuremberg.

London Coin and Book Sales.

Announcement has now been made of several sales of interest which are to take place during December, following the sale of the collection of English coins formed by Mr. Carlyon-Britton, including those proper to the British, Romano-British and Anglo-Saxon periods and to the Wessex and Sole Monarchies on Nov. 17.

On Dec. 1 the same firm will dispose of the Greek and Etruscan Antiquities from famous tombs, collected by Signor Marcioni of Orvieto and classified into early black ware, colored pottery and Vessels ornamented with figures in black and during the first week of December, Messrs. Glendinning will sell the first part of the collection of small Japanese works of art formed by Mr. W. L. Behrens. Among these are some unusual examples of wood-carving, a number of specimens of lacquer work in dull grey silver, gold and black, and various pieces of ivory carving in the form of male heads.

(Continued on page 9.)

CHICAGO.

The Autumn exhibition at the Art Institute still attracts the public. Among the sculptures, Daniel C. French's "Memorial Angel," placed opposite his famed "Death and the Sculptor," greatly attracts, and Evelyn Longman's Renaissance "Louise"; Frederick C. Hibbard's "Mark Twain," which deservedly won "honorable mention"; Emil Zettler's portrait bust of "A Child"; Nancy McCormick's "Portrait—Alice Gerstenberg"; Giuseppe Donato's "Portrait—John H. Converse"; two portrait plaquettes by Maximilian Hoffman, "A Shy Fit," by C. G. Ferry, are all representative. Mario Korbel shows a nude plaster, a bronze "Kasper Peschel," beautifully modelled and installed near the Louise, "Mrs. Chauncey Blair, Jr.," an exquisite toned stone and a marble of "Marian Kaspar," a quite distinctive group.

The plaster, "Benjamin Franklin," of Paul Bartlett, revived patriotic sentiment, and the two works by Edward Berge, "Muse Finding Head of Orpheus" (marble) and "Nymph of the Spring," (bronze), appeal to everyone for their delicacy and sentiment.

Some Good Pictures.

John W. Alexander shows "Her Birthday," a characteristic composition, Clifford Ashley a "School of Porpoises," a fine Marine, William Leigh "An Argument With the Sheriff," reminiscent of past life on the plains, a virile, stirring, well painted canvas, bright and golden in tone, Arthur Hoeber "Late Afternoon," a good marine, Fred Gray "Grandmother's Dressing Gown," a little miss playing "grownup," W. Granville Smith two examples "In the Surf," and "Summer Breezes" already seen at the N. Y. Academy, Charles Gruppe "Hilltop Pasture," and Emil Gruppe "In the Catskills," Adam E. Albright "The Bluff," Frederick C. Bartlett "Blue Blinds" and "Spring Recess," which sold the first day, John W. Beatty "Plymouth Hills in September," Edward A. Bell "The Rose," a seated figure, Murray P. Bewley a striking "Merchant of Statues" and a strainedly posed figure of a woman in vivid coloring "The Actress," and Elihu Vedder his "Fortuna."

Other Attractive Canvases.

Many small, tender and mystic day and evening landscapes stand out and overshadow even larger canvases. Wilson Irvine has four fresh colored works of excellent quality and L. O. Griffith a landscape, "Spring in Peaceful Valley," which attests serious study. "Invocation," by Mazzanovitch, "Brown Country Hills," by T. C. Steele, uplifting in spirit, Charles L. A. Smith's "Morning Mist," Albert H. Schmidt's and Frank Peyraud's "Early Spring" and "The Edge of the Wood," are all good and enthusiastic comments are made upon the work of R. Sloan Bredin, Richard Norris Brooke, Ernest Blumenschein, Horace Brown, Charles Morris Young, Robert Spencer, George W. Sotter, Hanson Puttuff, Phillip Little (two), Harry B. Lachman, A. F. Kleiminger, William Silva, W. Merritt Post, Frank A. Bicknell ("Peterboro Valley, N. H."), Edward Butler ("October"), Edgar Cameron, E. Irving Couse, Bruce Crane, ("Gray Fields"), Henry Van Der W. Weyden ("Peace of Evening") and Charles C. Curran "Gathering Wild Asters on the Mountain side."

Mrs. Kimball's New Rembrandt.

A notable Rembrandt, "Portrait du Pere de Rembrandt," a panel, 32 3/4 x 30 has been acquired by Mrs. W. W. Kimball. It is similar to the one as shown in the W. H. Beers collection which is only 29 x 24, is an original purchased in Budapest, was in the collection of Marcell de Nemes and has an interesting history.

Among the Galleries.

The unusually interesting and charming display of the works in pastel by William P. Henderson at the Roullier Galleries, just closed has left delightful memories. At the same galleries there are always unusual and rare prints. Examples of Whistler and other American etchers are on view, with those of representative foreign engravers and etchers of the past and present.

Yamanaka & Co. have an interesting show of handsome oriental brocades, rare porcelains etc., in the upper galleries at Thurber's. A Stuart "Washington" and Henry Ranger's landscape "The Oaks" are in another room, while color prints, and etchings are displayed in the lower gallery. An attractive exhibition by Hugo Ballin, and another of the Swedish-American artists are scheduled for early presentation.

C. P. Townsley has been very successful with his exhibition at Moulton and Ricketts'. Benjamin Constant's "Sultan's Favorite," forms a splendid addition to the gallery, while the joyous "Venice en Fete" by Barbudo is a gorgeous decorative work.

The late Henry Bacon's charming water colors and four oils, Holland types, are on view at the Artist's Guild. The Greece and Egypt landscapes are most delicately portrayed and exquisitely interpreted.

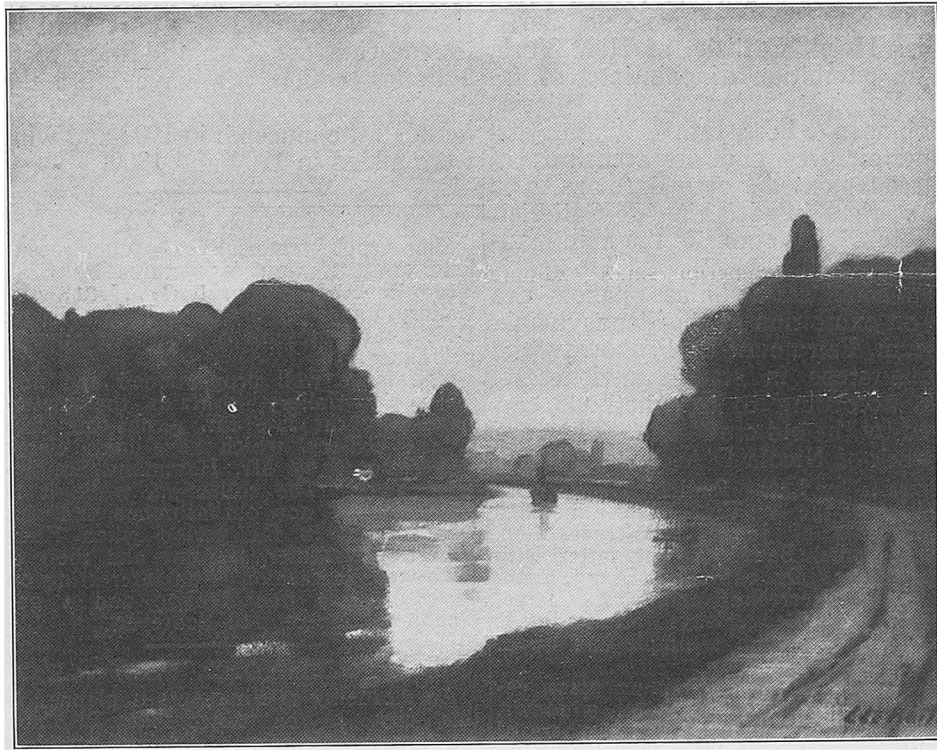
Anderson is showing the landscapes of Julian Onderdonk which reveal the charm of New Mexico and Texas. He is the son of Prof. Onderdonk of New Jersey.

Miss Grace Gassette has returned from Paris and is here for the winter. She has many commissions to execute. Guy Carleton Wiggins is visiting here while the artist displays a collection of his works at Marshall Field & Company.

The drama, as allied with art, has an effective exhibition at the Fine Arts Theatre, under the auspices of the Chicago Theatre Society, a series of reproductions in color of scenic designs by Leon Bakst's for the Russian ballet which are of intense value to the art student and artist. Original designs by Gutzeit for Ben Iden Payne's production of the "Spanish Lovers" are also on view in the lobby.

Gisselle D'Unger

At a Chamber of Commerce luncheon here Nov. 19, Director French of the Art Institute, Dr. Gunsaulus and Lorado Taft all spoke on the subject of a needed fund of \$1,250,000 for the Institute. Director French said that "the Institute would suffocate if it had to remain in its present small allowance of room space, that it was poverty stricken with respect to accessions, and that the allowance of \$10,000 a year, compared to the Metropolitan Museum's allowance of \$100,000 a year was ridiculous." ly illustrators, and not a whit the worse for that."



LANDSCAPE.
By Louis Le Bail.
In Paris Autumn Salon.

BOSTON.

"The 'Five New York Painters' whose pictures are now in the St. Botolph Club Gallery through Dec. 3, for the opening show of the season there," says Mr. Downes in the "Transcript," "are the survivors of the group which called itself 'The Eight,' and, not long ago, made a passing stir in the art world by coming out, somewhat after the fashion of the Ten Americans and flocking by themselves. There was undoubtedly enough in common, in the productions of 'The Eight,' to give a certain homogeneous character to their shows, and the five men who are left in the group now are still more like a team. They depict New York life as it exists in the tenement house districts and the slums and along the water-front and in the squalid suburban sections, and they are like certain French modern poets in their exaltation of the 'beautiful in the ugly,' or the 'flowers of evil.' This is a very modern note, and it is an appealing one to many of us. When the game is well played, it is very touching, and we are compelled to say candidly that, although not one of these New York painters plays it superlatively well, there is much that is immensely interesting in their pungent pictures of the slums and the people thereof."

"The painters are George Bellows, Jerome Meyers, William Glackens, George Luks, and Everett Shinn. They are all essential-

Mr. Downs then proceeds at great length to describe and criticize the individual examples of the painters represented. As these have been "written to death" in the many N. Y. exhibitions of the season past in which they have figured it is not necessary to repeat even this able art writer's remarks. Strange, however, that no art is seemingly new or worth much notice to the Bostonese, unless it comes to Boston. Even Raphael would acquire a new halo to the Bostonians if a newly discovered and superior example of his brush were shown in the Boston Art Museum, but not if it were shown in Paris, London or New York.

BUFFALO.

The exhibition of local art to be held at the Albright Art Gallery in February is already exciting much interest among local artists, and preparations are being made in the studios to make this event in the history of the local art world a great success. In this collection will be represented all of the best artists in Buffalo, and works in oil, water color, sculptures, some graphic art, sketches, miniatures and artistic photography will be shown.

A room will be given over to the artists who were educated or lived in Buffalo at one time or another, and who are enthusiastic about sending their works here to be exhibited in their former home.

Such men as Edward Dufner, Eugene Speicher, Paul King, John Carlson, and such women as Alice Ruggles, Rose Clark, Mrs. John Clark Glenny and any others who have made their home in Buffalo will be represented. Messrs. Francis C. Penfold and Mr. Charles Coleman also will be represented by their best works, and the pictures owned by the Albright Art Gallery, painted, by Buffalo artists, will be grouped together on one wall.

CLEVELAND.

The long anticipated Art Loan Exposition opened in the Kinney & Levan building Tuesday last. So many offers were received during the last days of collection that the committee extended its list of 150 art works to 190.

Such an art collection has never been seen before here, and to all those connected with the exhibition its promises make as great an appeal and reason for being as its present worth, while the American art world will be astonished at the wealth of fine pictures especially in Cleveland's homes, the best of which are now shown.

Aside from the collection of art works from other cities Cleveland artists have a spacious gallery to themselves.

The modern French schools of painting are represented by pictures rarely equaled in America. Among the painters represented are: Boudin, Cazin, Constant, Corot, Courbet, Daubigny, Decamps, Degas, Delpy, Setaille, Diaz, Didier-Peugot, Dupre, Fantin-Latour, Gerome, Harpignies, Henner, La Touche, Manet, Michel, Millet, Monet, Monticelli, Moret, Pater, Pissaro, Raffaelli, Etienne, Rousseau, Troyon, Van Mark, and Ziem.

American artists represented are: F. W. Benson, A. Bierstadt, George H. Boughton, J. Appleton Brown, H. R. Butler, Emil Carlson, W. M. Chase, F. S. Church, Thomas Cole, C. B. Coman, J. S. Copley, E. I. Couse, Kenyon and Louise Cox, Bruce Crane, T. W. Dewing, Ben Foster, Lillian M. Genth, C. W. Hawthorne, G. P. Alexander, G. P. A. Healey, Robert Henri, George Hitchcock, F. C. Houston, W. M. Hunt, George Inness, H. Bolton Jones, William Keith, Louis Kronberg, Jeannette A. Lyon, W. L. Metcalf, R. C. Minor, Luis Mora, T. Moran, W. L. Palmer, W. T. Richards, G. H. Story, Gilbert Stuart, Thomas Sully, F. H. Tompkins, J. H. Twachtman, Douglas Volk, Horatio Walker, F. J. Waugh, E. L. Weeks, J. A. Whistler, C. Wiggins and A. H. Wyant.

English and Dutch Pictures.

English artists represented include: Beechey, Constable, Cotman, Hayter, Hoppner, Hudson, Lawrence, Lely, Erskine Nicol, Opie, Raeburn, Reynolds, Romney, Turner and Richard Wilson, while Adrian Brouwer, T. De Bock, Josef Israels, J. S. Kever, Thomas de Keyser, Willem Maris, Van Mastenbroek, A. Mauve, H. W. Mesdag, Membrandt and Von Bloemen.

Fine Italian and Spanish Pictures.

Among the Italian painters represented are Cariani, Moroni and G. B. Tiepolo. Goya, Sorolla and one of Murillo's contemporaries represent early Spanish art, while the Flemish school is represented by Adrian Isenbrandt, Rubens and David Teniers, the younger.

Sculptors and art craft workers are well represented in the collection of decorative art. J. R.

KANSAS CITY (MO.)

The loan collection of 58 oils, now on exhibition at the Fine Arts Institute, is said to have a value between \$50,000 and \$75,000. An important phase of the exhibition is its hoped-for effect in persuading local art collectors to obtain from the Missouri legislature a bill excepting such treasures from taxation, as bought for exhibition purposes, and as the result, the exhibition of said treasures, once a year, at least. Miss Winifred Sexton, Registrar of the Institute, is very hopeful that the exhibition will have good results. The pictures loaned are for the most part modern and foreign and American oils. From the collection of the late R. M. Snyder come examples of Bouguereau, Rosa Bonheur, Detaille, Verestchagin, Carl Reichert, the Am-Theo, Crile and Louise U. Brumback.

Mr. W. A. Collings loans some landscapes by W. H. Howe, Mr. Rees Turpin, a marine by F. Waugh, H. L. Ritchie, a landscape with cattle by Glenn Newell, Mr. Hal Gaylord, Bertha Rockwell's "Street Scene in Bruges," Mr. Ford Harvey, F. J. Remington's "British Northwest Police," Mrs. Thayer, Robert Henri's "Laughing Girl," and Sorolla's "Charles V. Fountain—Alcazar-Seville," Mr. J. W. Awl, a Henner, "Girl Head," and Messrs. Ferdheim and John T. Harding, some landscapes by Wm. Keith. Other artists represented are the late Winslow Homer, Burne-Jones and Fritz Thaulow and Charles Warren Eaton.

Others who loaned pictures are John F. Downing, Mrs. W. B. Gray, Frank Askew, J. W. S. Peters, Mrs. A. R. Meyer, D. J. Haff, Stuart Forbes, Karl Walter, H. L. Ritchie, Leroy Snyder, G. E. Gude and Mrs. Frank J. Hearne.

ROCHESTER, (N. Y.)

An exhibition of oils by Modern American artists is on at the Gillis Galleries in this city, through Dec. 6 next. There are 40 works by leading painters, namely Oscar Anderson, John F. Carlson, C. C. and Emma L. Cooper, Birge Harrison, Jonas Lie, Van D. Perrine, L. Ochtman, William H. Howe, Louis Mora, Gardner Symons, Paul Cornoyer, Edward Dufner, C. P. Gruppe and W. H. Hyde, E. W. Bowditch and Geo. W. Herdle. There are four early figure works painted in England by Winslow Homer, from a Boston collection. The display is an unusually attractive one.

The Empire Art Gallery shows an interesting collection of portraits by Carlton Moorepark of London, who is sounding a new note by painting the family groups in their own home surroundings. An interesting example is the portrait group of Mrs. George F. Huff, with her daughter and son, painted in the garden of their summer home at Cabin Hill, Greensburg, Pa.

Mr. Moorepark is a versatile artist for he paints animals quite as well as men and women. In the large canvas loaned by Wilmer E. Woodward and entitled "Wilhelmina Goes Walking," the painting of the slim, aristocratic wolf hound is no less excellent than that of his mistress.

LOS ANGELES. (CAL.)

A big art show is that now being held in the beautiful new gallery of the new Gallery of the new Museum of History, Science and Art in Exposition Park.

There are in reality five galleries, two smaller ones flanking the main gallery and two small ones on the floor above. The well-lit main gallery, devoted to paintings, is 100x50 feet in size, and it contains no less than 250 pictures. The adjacent smaller rooms are devoted to oriental art and the arts and crafts. The upper galleries will house prints, copies of old masters, and the Hadley collection of oriental art—porcelains, bronzes, old china, etc. All the galleries are already in use, and in the main one are cabinets containing work by the Los Angeles Ceramic Club, rare old books and craft work.

The present collection of pictures was assembled in haste, and the gallery was opened to the public fully two weeks ahead of schedule time.

This exhibition is probably the first and last general one that will ever be held in the fine arts gallery of the museum. Succeeding exhibitions will be much smaller, and will consist of loaned pictures of acknowledged merit and "one-man" shows by men of international reputation. Even such exhibitions, however, will not come often, as it is the policy of the curator, Mr. Everett Maxwell, and directors of the gallery to work systematically toward one end—that of the gradual accumulation, by gift and purchase, of enduring works of art.

Although this celebration exhibit was prepared in a hurry, it is an exceedingly good one, perhaps as interesting, both in variety and quality, as any exhibition of pictures ever seen here.

The most attractive feature of the exhibition are the examples of twenty-six New York painters of reputation. Gardner Symons, assembled these pictures and among the twenty-six examples are numbered those of such men as Gardner Symons himself, F. W. Benson, J. R. Camp, Childe Hassam, Daniel Garver, A. B. Davies, C. W. Hawthorne, F. C. Frieseke, C. H. Davis, Paul Dougherty, Willard Metcalf, R. E. Miller, Cecilia Beaux, F. J. Waugh, George Bellows, Ben Foster and William Ritchell.

Besides these pictures by New York painters there are about sixty painters of California, twenty-seven old masters loaned by collectors, and numerous loans of good works by artists from various countries.

INDIANAPOLIS.

Mr. Harold H. Brown, of the art department of the Chicago University, who was appointed Director of the John Herron Art Institute last May and who assumed charge in September last, is proving his worth.

Mr. Brown had a thorough education in all departments of art, having studied painting, drawing and applied art work, as well as art history. In addition to lecturing and writing on art, he taught for many years in Boston, New York and Chicago.

He acts as chief instructor of the School of Design, which, during the past year, has been under the direction of Mr. Everett L. Holt, as well as director of the Museum.

A special exhibition of work by several of the leading art schools of the country has been hung in the upper east gallery at the John Herron Art Institute. The schools represented include the School of Industrial Art of the Pennsylvania museum; the school of the Pennsylvania Academy; the Rhode Island School of Design, and Pratt institute. As a whole, the showing is disappointing in that the collections are small and do not inspire the beholder with the thought that our leading art schools are accomplishing all that they might.

If art in America is going to make the vast strides predicted for it in the near future, then some of the "cradles" will have to be rocked a little more violently. The visitor's disappointment may lie in the fact that photographic reproductions, and not the originals, are shown in a number of cases.

MILWAUKEE.

Mr. Dudley Crafts Watson, for seven years connected with the Chicago Art Institute and other western art organizations, has been appointed Director of the Milwaukee Art Society and will assume charge Dec. 1 next. The November exhibit at the Milwaukee Art society building, contains a collection of 200 paintings and photographs on architecture, assembled for the most part by the American Federation of Arts. Fully one-half of the display comes from the work of Badgers.

PORTLAND, (ORE.)

Mr. J. J. Hill has recently secured unusually fine examples of Corot and Millet which he has loaned for exhibition to the Art Museum here before removing them to his gallery in his St. Paul home.

PHILADELPHIA.

John Frederick Lewis, President of the Pennsylvania Academy, and Mrs. Lewis, were the hosts at a charming reception to more than 700 students, former students and their relatives and friends at the Academy Building last week. Many of Philadelphia's most prominent artists were among the guests, with members of the Academy Faculty. Following the reception there was dancing. The galleries of the Academy, hung with the work of students and masters, presented a striking scene.

The recent Costume Ball of the Young Artists of the School of Design, Broad and Master Sts., was a great success.

The increased assessment of the Art Club for 1914 will be from \$10,000 to \$15,000, due to the improvements in the neighborhood.

An exhibition of pictures by the lamented Ludwig E. Faber is in progress at the Newman Galleries. The subjects range from Philadelphia roofs to Cairo and Tunis.

The Executor's sale of the oil paintings and other art property, etc., of the late J. R. Barton Willing will take place at the South Broad St. residence Dec. 4, 5, 6 next.

Henry F. Russell, who has been Superintendent of the Art Club for several years, says he is going to return to the Lamb's Club, New York. This makes the fifth time Mr. Russell has left the Lamb's Club to return again as Manager. He is able and popular.

Miss Helen Carlisle, of New York, has an exhibition of paintings of famous English Gardens at the Galleries of Robinson & Farr, 15th & Walnut Sts.

The pictures and art treasures of the late lamented Harry Bare are to be sold at the Philadelphia Art Galleries. Mr. Reed H. Walmer is the able manager.

Ten small stained-glass panels are now on exhibition at the Pennsylvania Museum, Fairmount Park, showing the various steps in stained and leaded glass, according to the methods employed by the old craftsmen. They are the work of Nicola D'Ascenza.

Portraits by Lazar Raditz have been on exhibition at the Art Club. These included presentments of Judge Sulzberger, Gen. Heusel, Daniel Baugh, of the latter with two grandsons, Dr. Samuel S. Dixon, members of the Herreshoff family and Israel Zangwill. The Ledger says "Mr. Raditz is a strong painter with a simple and direct method."

Secrets in the art of staining glass, especially the glass used in church windows, were recently explained to the members of the Plastic Club, by William Willet.

The meeting was held at the Plastic Club's home, in Camac St. Miss Sarah M. McGarvey presided and Miss Cornelia Greenough acted as hostess at the reception which followed. Mr. Willet's talk was largely technical.

Harrington Fitzgerald.

BOSTON.

A very handsome studio has been built at Ogunquit this last year by Joseph Davol. Mr. Davol, one of the strongest, as well as the most appealing of the Ogunquit colony of painters, has made his home there for a number of years.

His work is mostly in the landscape and seascape line—and in it one finds a deep sincerity which in some instances amounts to the tragic. Both his color and linear sense is very decorative and personal distinction is strongly felt in all he produces.

Boston is to be represented on the jury at the annual exhibition of the Pennsylvania Academy by George Noyes and Margaret Richardson.

Frank Benson's "Sunshine and Shadow" and Joseph DeCamp's "Pink Feather" are to be in the new Los Angeles Art Museum—which is to open in early November.

One of Boston's best miniature painters is Mabel Fote Hawley. A small painting by her now at one of the galleries is a little portrait, executed with a knowledge, verve, and gusto not often met with in this line of Art.

The collection of portraits, drawings, lithographs, monotypes etc., shown by Albert Sterner, shown at the Berlin Photo-

graph Co.'s Gallery in New York last winter, are on exhibition, through today in the Brooks Reed Gallery. The work of Mr. Sterner is too well known to need description, and was fully noticed in the ART NEWS last winter. The sympathetically written catalog by Martin Birnbaum, which accompanied the N. Y. exhibition is again in evidence here.

An exceptionally fine example of Gilbert Stuart, a portrait of Col. Isaac Barre, is on exhibition in the Copley Gallery.

Mrs. Jack Gardner's Fenway Court Art Gallery was opened to visitors for the first time in a year on Monday and will be open each afternoon this week with the exception of Thanksgiving. There are several new pictures in the small drawing room at the right of the entrance and on the ground floor.

Two of these are small oils by C. Arnold Slade, bought a few days ago at the artists' exhibition in Copley Hall and are sketches of Normandy Coast subjects.

Another new painting, hung on the opposite wall of the same room, is by Martin Mowery, instructor in fine arts of Harvard, a handsome small landscape in figures in the style of Whistler.

Slight changes have been made in the hanging of the Dutch room.

DENVER, (COLO.)

Fifty etchings, dry points and color etchings by George Elbert Burr, have been on exhibition in the Gallery of the Boutwell Art Company here. The artist is a versatile and accomplished handler of the needle and gets fine effects. Sets of his works are in the N. Y. Public Library and the Congressional Library at Washington. The present exhibit emphasizes his ability.

PITTSFIELD (MASS.).

Mr. Zenas Crane, of Dalton, Mass., has bought about six thousand square feet of land east of the Museum of National History and Art here, and has let the contract for an addition to the building, which will have more than four thousand square feet. Mr. Crane founded the museum in 1902 and wings were added in 1904 and 1909.

ELMIRA, (N. Y.)

The Arnot Memorial Gallery has recently held an exhibition of pictures by C. W. Teed, a Binghamton, N. Y. artist. The Gallery, under the direction of Mrs. Eugene Diven, now presents a most attractive appearance.

The large well proportioned and finely lit upper Gallery, contains the pictures owned by the late Mr. Arnot the donor of the Gallery, which have been cleaned and restored by Mr. Hammond Smith of New York. The collection, while it has several works, now old fashioned, and which was formed in the period when Knaus, Vibert, Meissonier, Gerome and their fellows were in fashion is an interesting one. It contains a fine Troyon and a good Daubigny, Jacque and Schreyer.

RICHMOND, (VA.)

An Academy of Fine Arts is planned for this city, to be called the Richmond Academy of Fine and Applied Arts, and which, if the project is carried out, will be one of the leading art schools and institutions of the country.

The proposed school is to be devoted to every branch of art, giving instruction along commercial lines and also having a class for the instruction of public school teachers. The names of many prominent and wealthy persons are mentioned in connection with the new school and it is understood that there is a large amount of money behind the move.

BALTIMORE.

Recent landscapes by W. R. C. Wood are on exhibition at the Peabody Gallery through tomorrow. Mr. Wood's work is good, if not remarkable, and was noticed in the ART NEWS, when shown at the Arlington galleries in New York last winter.

Dr. George Reuling, that indefatigable collector, has recently secured from the Duc d'Alba's collection in Madrid, an excellently signed example of Bernardino Luini, which he has sent to the Cleveland Loan Exhibition. The same collector has also recently obtained an old portrait of a "Laughing Woman", artist unknown, which has much merit. Dr. Reuling shows his visitors the exceptionally fine "Madonna Child and St. Joseph" which has been "expertised" by Mr. Roger Fry as by Bernard Van Orley, by other "Experts" as by Durer himself, and by Drs. Valentiner and Oberteuffer as by Mabuse.

Two charming "Pastorals", given to Lancret, and another of the same character, given to Pater, are shown by Mr. Faris C. Pitt in his Gallery.

COLLECTOR'S DEPARTMENT.

Photographs of pictures, furniture and art objects of all kinds on which their owners desire information, as to history, originality or value, through correspondence which their reproduction may educe—may be sent to the ART NEWS office, addressed to above department, with notice, letter or documents, relating to the same, and will be reproduced for a nominal fee, to cover cost of reproduction.

(No. 3)



WHO IS SHE?

Identify Original.

Who Is She?

Dear Sir: I recently came into the possession of an old oval portrait of a Patrician lady, from a deceased relative, who purchased it in Europe—I think in Italy—many years ago, and a photograph of which I send you herewith for possible identification as to the subject, at least, by some of your readers.

The picture was in bad condition when it came to me, but I have had it well and carefully cleaned and restored, and it is now a most attractive feature of my sitting room. Hoping some one may recognize, at least, the original of the portrait.

Yours truly,

Art Lover.

Philadelphia, Nov. 25, 1913.

Unidentified No. 1.

Dear Sir: Referring to the oval bust portrait of a man, whose owner thinks may be a Rembrandt, reproduced in your issue of Nov. 15, in Collector's Department (No. 1), permit me to say that, while, from the reproduction, the work has some of the characteristics of Rembrandt, and his school, I would give it a later date and origin.

Yours truly,

Curious.

Lima, Ohio, Nov. 24, 1913.

Identification Desired (No. 2).

Dear Sir: According to Biblical history, women were not allowed to handle the "Shew" bread, so the title of the old picture reproduced in your last issue (No. 2), on which your correspondent "van C." desires identification, cannot be "Abigail Bringing the 'Shew' Bread to David", but should rather be "Abigail Making An Offering to David." I should say that, from the reproduction, the work belongs to the Venetian school, and more especially to that of Tintoretto.

Yours truly,

Art and Bible Student.

Brooklyn, Nov. 25, 1913.

Another Opinion.

Dear Sir: The old picture you reproduce of "Abigail and the Shew Bread," has a familiar look to me, and is either the original or a copy, to my mind, of a canvas I have seen and studied in Italy, or France. I am looking up my notes of European travel, and may be able to identify the work, although I should personally like to inspect it before giving an opinion.

Yours truly,

Traveller.

Buffalo, N. Y., Nov. 26, 1913.

ATTENTION, MURAL PAINTERS.

Directors of the New Greenbrier Hotel, White Sulphur Springs, W. Va., announce they will spend \$10,000 on mural paintings and decorations for the new billiard parlor.

PRINTS—BOOKS—PICTURE AND OTHER ART SALES.

RODIN FIGURE SOLD.

La Jeune Convalescente, in marble, by Auguste Rodin, reproduced on this page, comes directly from Rodin's studio at Meudon-Val Fleury, and is very similar to his "La Pensee" in the Luxembourg, but more important. The work has been sold through Henry Reinhardt, to an American collector, Mr. Max Sulzberger, of New York, for over \$10,000. It is the only example of the subject.

Taylor Library Sale.

The sale of the important dramatic library of the late Douglas Taylor, President of the Dunlap Society of this city, was begun by the Anderson Auction Company Monday. Three sessions were held, morning, afternoon, and evening, and 900 lots of autographs, prints, play bills, and books, many of the last-named extra illustrated, were dispersed.

"Actors and Actresses of Great Britain and the United States from the Days of David Garrick to the Present Time," (1886,) edited by Brander Matthews and Laurence Hutton, extra illustrated by 342 portraits, scenes, play bills, and autographs, sold on order for \$45.

George D. Smith paid \$82 for Thomas Campbell's "Life of Mrs. Siddons," London, 1834, extra-illustrated by the insertion of nearly 300 portraits and views including more than eighty portraits of Mrs. Siddons herself, among which was the scarce colored plate of Thomas Rowlandson entitled "Rehearsing in the Green Room."

Robert Shaw of Boston, a well-known private collector of dramatic material, gave \$80 for the complete and only account of Thomas A. Cooper's performances, collected and written by Joseph N. Ireland, author of "Records of the New York Stage."

Benno Loewy obtained for \$45 an extra-illustrated copy of Peter Cunningham's "Story of Nell Gwyn and the Sayings of Charles II," London, privately printed 1861, and paid \$55 for an extra-illustrated copy of the first edition of the same work, London, 1852. He also paid \$95 for an extra-illustrated large paper copy of Dr. John Doran's "Annals of the English Stage from Thomas Bellerton to Edmund Kean," and \$55 for an extra-illustrated copy of the first edition of Thomas Davies' "Memoirs of the Life of David Garrick."

Among the autograph letters sold were those of Mary Anderson, Mlle. Augusta, famous dancer; Benjamin Baker, John Bannister, P. T. Barnum, George H. Barrett, Lawrence Barrett, Edwin Arden, Harry Beckett, Ada Cavendish, Edwin Booth, Junius Brutus Booth, the elder; Dion Boucicault, John Brougham, Joseph Burke, William E. Burton, Mme. Celeste, Charlotte Cushman, E. L. Davenport, Clara Fisher, Edwin Forrest, Thomas Hamblin, "Yankee Hill," Joseph Jefferson, Charles Macklin, and Edmund Kean.

J. Mitchell Clark Sale.

At the second session of the sale of furniture and artistic contents of Gray Craig Villa, Newport, R. I., owned by Mrs. J. Mitchell Clark, Nov. 21 at Clarke's Art Rooms, No. 3 West 44 St., the collection of antique musical instruments, was dispersed. A XVII century violin by Joseph Guarnerius, of Cremona, went to Mr. Victor Flechter for \$240. Among the buyers were Mmes. Grace Hamlin, A. B. Kendall and J. W. Wilkes.

A XVII Century Flemish tapestry, "Winnowing of the Harvest," was sold to Mrs. Hoffman for \$295. Nov. 22, another, "The Siege of Pisa," to Mr. Griffin for \$800; and twelve Spanish choir stalls to the same buyer for \$460.

Twelve gilt Italian chairs were bought by Mr. Caesar for \$600. Mr. Frank Bowles paid \$340 for four bronze androns, and Mr. Maguire \$500 for six arm chairs and a XVII century Italian sofa. Other sales were two XVII century damask curtains to Mr. Bliss for \$375; six paintings of the Dukes of Burgundy for \$350, an early XVII century Flemish tapestry for \$505 to Mr. Griffin and an antique Serebend rug for \$300 to Mr. Spencer.

The total of the sale was \$40,000.

BOOK FIRM MULCTED.

A verdict in favor of Mr. J. Mason Willetts, who bought de luxe editions of books for \$85,000, and after paying \$37,000 in cash refused to pay a \$48,000 note for the balance, was rendered last week by a Supreme Court jury in the suit brought by George Barrie & Co., of Philadelphia, against Willetts.

The jury decided that the Barrie concern was not entitled to collect the money sued for, and that the concern must return to Willetts the money he had paid them.

The publishers announce they will appeal the case.

Coming Hirsch Sale.

The art auction season is certainly lively enough, whatever may be said of the art trade in general, and book, print and bric-a-brac sales succeed each other in bewildering succession. The picture sales of importance, however, will not begin until after New Year's, and perhaps the most interesting of these will be that on Jan. 29, 1914, of the collection of old masters formed by the late Leon Hirsch, almost every example of which has the attestation of some noted "expert."

John H. Webster Sale.

The unusually rich and important collection of Oriental art objects, owned by Mr. John H. Webster of Cleveland, is on view in the Anderson Galleries at Madison Ave. and 40 St., where it will be sold in several sessions, the first of which will begin on Thursday afternoon next. The features of the collection are rare jades, crystals, potteries, lacquers, bronzes, carvings and swords. There are some remarkable hair ornaments in metal and wood, and a collection of pipes, pouches, and boxes—the pipes dated from 1820-1850. Among the notable porcelains are an imperial oviform vase (Kang-Hsi), in cream white glaze, a peacock blue ginger jar, and an old incense burner in mottled peach on a clair-de-lune glaze. There are some fine jades, crystals, lacquer boxes and trays and a Japanese library, which includes Siebold's rare "Nippon," not completed before the author's death, after 20 years of labor, and first editions of Bing's "Artistic Japan" and Kempfer's "History of Japan."

Gramer Library-Gerhardt Book and Pirrie Stamp Sales.

The valuable Library of Mr. W. A. Gramer of New York, which includes Creuxius "Historiae Canadensis" in the original vellum binding of 1664, and many other rare and important items of Americana, the extensive and valuable collection of books, owned by Gerhardt & Co. of New York, the Library of a Member of the N. Y. Bar, and a general and varied collection of Postage stamps, owned by Miss Helen M. Pirrie, are now on exhibition in the Book and Print Galleries of the American Art Association No. 6 East 23 St., and will be sold there at auction, the Gramer Library on Monday afternoon and evening next Dec. 1 at 2.30 and 8.15 o'clock, the Gerhardt books and N. Y. Lawyer's library on Tuesday afternoon and evening next Dec. 2, and the Pirrie postage stamp collection on Wednesday evening next, Dec. 3 at 8.15 o'clock.

Cooper-Griffith and John T. Keresey Sales.

The extensive and valuable stock, comprising old English furniture, and other antique productions, old English china and Wedgwood, Lustre, Sheffield plate, silver, pewter, brass, glass, oil paintings, old engravings, an important Flemish tapestry, etc. of the English firm of Cooper and Griffith, and the large and valuable stock of Antique and modern Oriental rugs and carpets, and other fine textiles of John T. Keresey & Co. will be placed on exhibition in the American Art Galleries today, and will be sold—the Keresey collections on Monday, Tuesday and Wednesday afternoons Dec. 8-10, at 2.30 o'clock, and the Cooper-Griffith stock on Wednesday to Saturday afternoons, inclusive next Dec. 3-6 at 8.15 o'clock.

Napoleonana Sales Ended.

The two sales of Napoleonana that were in progress for a week ended Nov. 21 the William J. Latta sale, with a total of \$11,166, at the Anderson Art Galleries, and the William C. Crane sale, with a total of \$10,130.50 at the American Art Galleries.

San Francisco Art Sale.

Low prices were secured for 200 paintings by the late Thomas Hill, the once famous painter of the Yosemite and of Muir glacier at a San Francisco auction last week.

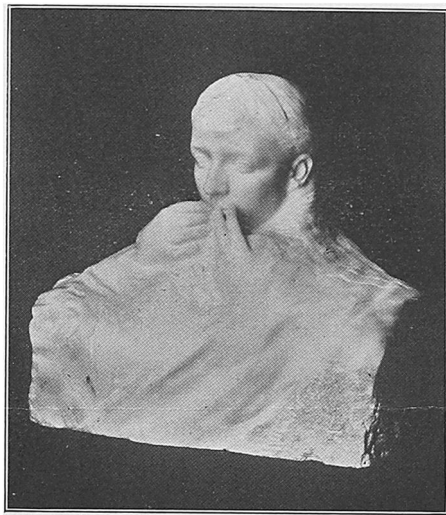
Hill's pictures once sold for thousands, and Senator Stanford paid \$10,000 for the historical "Last Spike," the builders of the first transcontinental line at the completion of the road in Utah. This painting was sold to the Golden Gate Park Museum for \$1,200.

Other paintings sold were "Yosemite from Inspiration Point," \$600; "Muir Glacier," \$425; "Mount Tacoma," \$475; "Grand Canyon," \$410; "Tenaya Canyon," \$300.

Other pictures brought from \$50 to \$100.

Thomas Meyers Picture Sale.

The sale of old and modern oils, water colors and etchings owned by Mr. Thomas W. Meyers, a Yorkshireman, long domiciled in Canada and the United States, at Silo's 5th Ave. Art Galleries on the evenings of Nov. 20-21 last, realized a total of \$2,185.50. Mr. Meyers was the owner of the series of



LA JEUNE CONVALESCENTE,
By Auguste Rodin.

Sold to Mr. Max Sulzberger of N. Y.

pictures said to be the originals by Hogarth of the famous engravings known as "The Harlot's Progress," shown at the 5th Ave. Galleries two years ago, and some of which figure in the recent curious Tomlinson-Clarke court case in Chicago. The attributions of the pictures sold last week were very ambitious, but they hardly came up to expectation. Some of the canvases attributed to Kneller brought only \$20 and \$15 an attributed Wouverman \$10 and an attributed Levy \$40, while Mr. Benjamin secured an attributed Gainsborough for \$55. The 58 oils sold at the first night's session, realized an average of \$11.35 each.

Cottier Stock Sale.

At the second session of the Cottier sale at the American Art Galleries Nov. 21, the proceeds were \$6,566.25. Carrère & Hastings paid the highest price, \$270, for two Jacobean chairs, and \$250 for a sofa to match, upholstered with red and brown tapestry of Gothic design. Mr. Winthrop paid \$240 for a wardrobe of Ancona walnut, and Mr. R. Williams \$160 for an Earside chair of comino wood.

At the third session, Nov. 21, Mr. C. J. Charles was one of the largest buyers, the marble sculpture sold him, a pair of busts, George IV and his Consort, bringing \$160. A large blue and white Chinese porcelain jar also went to Charles for \$130; another (K'ang-hsi) period, 31 inches, for \$155, and a pair of Chinese vases, quadrangle shape, for \$200. For a large famille rose plaque he paid \$105, and \$112 for a garniture of five Chinese vases.

Four old Dresden ecclesiastical figures went to Mr. W. Wareham Harding for \$320, and the same buyer paid \$75 for a third Dresden figure, a poet. Miss Elsie de Wolfe paid \$53 for three Chinese bowls, \$6,698 was the day's total.

The total for the third afternoon session, Nov. 22, amounted to \$20,936.

The best price was \$440 paid by Mrs. C. Strauss for a screen of old tapestry. Otto Burnet, agent, bought two carved wood console tables, Adam period, for \$440.

At Tuesday's afternoon session, the total was \$9,037. A XVII Flemish Tapestry, "Triumph of Alexander the Great," brought the highest figure and was sold to Mrs. H. Murray for \$2,500. Mr. R. Johnson bought a Flemish Renaissance tapestry, "Life of King David," for \$1,000, and Charles was the successful bidder in on a Flemish Verdure tapestry at \$1,425. Mr. David Warfield bought some panels of fine cluny lace and Mrs. John Jacob Astor some hangings. The sale was concluded on Wednesday afternoon and the totals will be given next week.

Stillman Kneeland Sale.

Part of a collection of oils, formed by General Stillman F. Kneeland, with others consigned by the Artist's Packing and Shipping Co., were sold yesterday afternoon, and the remainder will be dispersed this afternoon at Silo's Fifth Avenue Art Galleries. The collection includes three pictures by W. R. Lee and L. Chapman, each 15 feet wide and nearly 10 feet high, representing the destruction of the Maine.

(For sales see also page 6.)

Autograph Letters

of Celebrities Bought and Sold.

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JAPAN SOCIETY'S SHOW.

An exhibition of Japanese, Chinese and Korean pottery will be held under the auspices of the Japan Society of New York, March 1 to 21, 1914, at Knoedler's Galleries, 556 Fifth Ave. An authoritative catalog, with color reproductions, will be issued. There will be exhibited about 300 selected examples of glazed antique pottery and the collection, it is said, will be the finest ever shown in one group.

KOEHLER ON EXP. JURY.

Mr. Robt. Koehler, Director of the Minneapolis School of Fine Arts, has been appointed a member of the advisory committee for the Fine Arts Dep't of the coming Panama Exposition, and will act on the jury for paintings, drawings, sculptures and other art works at the exposition, submitted by artists of the Middle West.

J. C. FREMONT STATUE.

William Rockefeller has just completed a fountain in North Broadway, Tarrytown, in memory of Major-Gen. John C. Fremont, and has turned it over to the village authorities.

COLLEGE ART ASSOCIATION.

The third annual meeting of the College Art Association will be held in the Harper Memorial Library, University of Chicago, on Dec. 29-30 next.

This organization of college art teachers, now in its third year, represents through its membership over fifty of the leading colleges and universities of the United States.

The purpose of the organization is to promote and standardize efficient instruction in the Fine Arts in the American institutions of higher education. At the meeting to be held here several leaders of aesthetical study will present addresses on special topics in art education.

Paris Old Print Sale.

The Paris "Herald" says: "Important bids marked the sale, Nov. 21, at the Hotel Drouot of a private collection of ancient prints, the total being \$26,200.

"A rare proof of Diana, Viscountess Crosbie, after Reynolds, by Dickinson, printed in black before lettering, with coat of arms, valued at \$6,000, sold for \$7,040, including costs, to Mr. Smith, from London, competing with Mr. Colnaghi. This is the highest and a record price given in Paris for a single XVIII century print.

"Mr. Smith also paid \$3,300, including costs, for a proof before lettering of Mrs. Mathews, by Dickinson, and Mrs. Robinson, by Smith."

Gaetano Capone recently sold to Mr. E. Bischoff of London, an excellent landscape. It is a charming work, fine in color and poetical in feeling, with good values and truthful atmospheric qualities. During the summer he painted a number of interesting subjects at Bronx Park, which are especially happy in subject. "The Bite" which depicts two boys fishing is a well composed and interesting canvas, "The Epigram Father" is another of his recent successes. Among his latest works are the portraits of Mr. and Mrs. C. W. Hogan and their daughter said to be excellent likenesses.

Charles Gaffly has been awarded a \$20,000 commission for the erection of a permanent monument in connection with the Panama-Pacific exhibition.

Paul Bartlett expects to sail for home from Havre in December with the several figures of his pediment for Washington, and at the same time he is working upon the four figures for the atrium of the library in New York.

ROYAL PORCELAIN FACTORY.

A special Cable Despatch to the "Sun" from Berlin says the 170th anniversary of the foundation of the Royal Porcelain Factory of Berlin was celebrated with elaborate ceremonies last week in the presence of the Emperor and many high Government officials.

It was in this factory that the process was discovered whereby engravings could be reproduced on porcelain, and a large loving cup, showing an excellent portrait of the Kaiser, was presented to the Emperor, while a grandfather's clock of elaborate design and made of porcelain was presented to M. Edouard Muller, president of the Swiss Confederation.

The Royal Porcelain Factory of Berlin was founded in 1743 by W. G. Wegele. It was at first housed in an unpretentious building, but the skill of its workers and the rare quality of the artistic porcelain manufactured soon made it famous, and a wealthy banker named Gutzkowski furnished in 1761 the capital needed to enlarge the plant. The factory was purchased two years later by Frederick II, and has been the property of the State ever since.

The factory now employs 500 workers and turns out from 700,000 to 800,000 pieces every year. It is not supported by any Government or State contribution, but must, on the contrary, pay over to the State a minimum of 20,000 thalers a year of its profits. This obligation it has no difficulty in meeting, for it is now recognized as one of the leading porcelain factories of the world, and is at the same time famous as a school for painting on porcelain.

One of the most remarkable among all the masterpieces turned out by the royal factory is the famous dinner service which the King of Prussia presented to the Duke of Wellington in 1818.

ARCHITECTS, ATTENTION!

An architectural competition of importance has been announced in Verona, Italy, where a first prize of \$6,000 and a second prize of \$3,000 are offered for the first and second best designs for a new building for the Savings Bank of the City of Verona, on a site bounded by the Piazza delle Erbe, the Via Camera di Commercio, the Via Portici, and the Via Mazzini. The style must harmonize with that of the general character of the Piazza delle Erbe, and the competition is open to architects of all nations. Full details of the conditions of the competition may be obtained by addressing E. Calderara, president of the Savings Bank of the City of Verona, Italy.

PARIS ART THIEVES.

A special cable to the New York "Times" from Paris, says the operation of a gang of art thieves, who for twelve months have eluded the cleverest detectives of the Paris police force, culminated this week in the theft of a carved clock and two amphorae, valued at \$20,000 from the mansion of Mme. Amelina Brach, the sculptors.

Nearly fifty robberies are placed to these ingenious thieves, and the police are still without the slightest clews to their identity. That they are experts in art matters is shown in every case reported. The gang, whose activities have long been the talk of Paris, never burden themselves with valueless art objects or cheap imitations, but always select the choicest specimens among the private collections raided.

The methods adopted in robbing the Brach mansion this week are typical of many of the gang's previous robberies.

Because of this, the police still hold the theory that the leader of the gang is a crazy collector, who pays expert thieves to assist him in the depredations, and stores the stolen goods to delight his own eyes, for they never are traced, although the police keep a close watch over the shady art dealers of the capital.

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WITH THE DEALERS.

Mr. Jacques Seligmann, of the house of Jacques Seligmann, arrived from Paris on the Kronprinzessin Cecile Tuesday afternoon last with Mrs. Seligmann, his son, Germain, and his daughter. Mr. Seligmann is at his galleries at 5th Ave. & 55 St. during the day, and with his family is stopping at the Ritz-Carlton.

Mr. C. F. Williamson, who has been at the Ritz-Carlton with an exceptional collection of the French Tapestries and tapestry covered furniture, of which he is a noted collector and which he is showing at the Carlhian and Beaumetz Galleries, No. 11 E. 54 St., is returning to Paris, Dec. 15.

Mr. A. Chatain, the "expert," who has been for some time past in Rome, is due to-morrow on the Berlin.

Mr. Emil Rey, of the house of Arnold Seligmann, arrived on La France from Paris last week, and is at the Arnold Seligmann Galleries, No. 7 W. 36 St. He reports that Mr. Arnold Seligmann is recovering from a serious operation at Cannes, and will soon be himself again. Mr. Rey brought with him the well-known Sigismond Bardac collection, which includes perhaps the largest and most important 15th Century Florentine white and green plaque known, 10 other 15th Century plates, a rich assortment of Limoges enamels, two Luca Della Robbia terracotta bas reliefs, and notably the famous Morosini Helmet, said to have been designed by Alessandro Vittoria, and made by Paulo Rizo, and which was owned by Dinzenzo Morosini.

Oriental Art

Part of the great Collection formed during the past thirty-five years by

John H. Webster

of Cleveland, now on Public Exhibition, will be Sold without reserve on the Afternoons and Evenings of Thursday and Friday and the Afternoon of Saturday, December 4th, 5th and 6th.

This part embraces Crystals, Jades, Porcelains, Potteries, Lacquers, Bronzes, Carvings and Swords, and is particularly rich in examples of the finest work of the Chinese. The Collection has long been well known to connoisseurs in this country and Europe. Mr. Webster was an extensive buyer from the Bing, Waggaman, Wells, Dana, Bishop, and other great Collections, and secured many other fine specimens directly from China and Japan. Catalogues free.

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PRINT, BOOK AND ART SALES.

(Continued from page 9.)

Combined Art Sale.

Collections of bronzes, marbles, porcelains, early American furniture, glass bottles, and historical blue china owned by Messrs. Wilfrid Hartley and Albert A. Merritt, of New York, L. Richmond, of Freehold, N. J., and others, will be on exhibition in the Anderson Galleries, Madison Ave. and 40 St., from to-day, and will be sold at auction in the galleries afternoons of Dec. 9-11 next at 2.30 o'clock.

Fitzhenry Silver and Picture Sale.

The sale of the Fitzhenry collection of silver was concluded at Christie's Nov. 20. The grand total was nearly \$57,500 for 273 lots.

A Dutch XVI cup, dated 1649, 14¾ inches high, engraved with emblematic figures of Faith, Hope and Charity was bought at the last session by Mr. Webster for \$1,420.

Other articles of note sold were a Louis XV porringer, dated Paris, 1773, bought by Mr. Coureau for \$1,105; a chased Louis XVI rose water ewer, bought by Mr. Coureau for \$1,000; a Louis XVI silver gilt beaker, dated Paris, 1778, bought by Mr. Phillips for \$850; a pair of richly chased Nuremberg parcel gilt cups, bought by Mr. Webster for \$790, and a Louis XVI rose water ewer, dated Paris, 1776, bought by Mr. Agnew for \$765.

Some 53 paintings and drawings owned by Mr. Fitzhenry were sold at Christie's Nov. 21. These included a portrait by Tocque, of a lady in pink dress and powdered hair, bought by Mr. Ruthin for \$2,000. G. Terburg's "Milking Time," bought by Mr. Lippman for \$4,850, a Rembrandt portrait of a gentleman in a dark cloak, 26 inches by 21 inches, from the Oudenarde Convent in 1825, bought by Mr. Wells for \$1,900, "Interior of a Tavern," by Van Ostade, 16¾ by 21¼ inches, bought by Mr. Nicholson for \$1,800, a "Madonna and Child," of the Cimabue School, bought by Mr. Kahn for \$915, a "Madonna and Child Enthroned," by Filippo Lippi, bought by Mr. Wallace for \$1,130 and a portrait of Mr. Fitzhenry, by W. Orpen, bought by Mr. Marchant for \$710.

A total of \$24,290 was realized Nov. 23 when objects, chiefly of the mediaeval and Renaissance periods were sold.

The highest price was \$2,100, paid by Lion for a Louis XVI clock, sixteen inches high. Abbey gave \$1,470 for a bronze group of "Hercules and Cacus" on green marble pedestal, Lion obtained for \$655 a Regence wrought-iron console table with scroll supports. A Venetian workbox, a casket with painted wood borders and glass sides, and a small gilt work case, pierced with Gothic tracery, went to Simon for \$1,100. Barthelmy paid \$1,155 for a cabinet eighty high, thirty-five inches wide, early XVII century French.

Washington Letter Sold.

Messrs. Sotheby's of London offered to sell recently in London a rare autograph letter of George Washington, one of the most interesting of the hero's ever sold, written the day after he was made President.

The letter is three pages quarto dated Mount Vernon, Feb. 5, 1789. Among other fine items in the same sale is an autograph letter of Cardinal Wolsey, addressed to the Chancellor of France. There are also some rare letters of Mary Shelley, the wife of the poet Percy B. Shelley, addressed to Mrs. Leigh Hunt.

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